HOT WEATHER FASHIONS

MAY 27 1913

# VOGUE

TUB FROCKS
BATHING SUITS
DANCING GOWNS

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JUNE 1, 1913
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CONDÉ NAST, President

OF GIFTS, choice Silverware most delicately suggests personality. It indicates good taste because it is beautiful, good sense because imperishable. Why then should not your gift be personal? Our designs are exclusive. Offered by Leading Jewelers Everywhere.
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FIFTH AVENUE & 37TH STREET
NEW YORK

# "HALCYON ROSE"

(JACQUEMINOT)

## On My Lady's Toilet Table

Halcyon Rose Talcum Powder is the most expensive talcum powder in the world. So delicate, soft and clinging, it is the BEST talcum powder in the world as well as the most expensive.

Its subtle fragrance is sure to charm, and its downlike softness commends it to those who care to be well groomed.

Like the saying, "Blood will tell," so is the particular woman distinguished by the dainty, alluring odor of our Halcyon Rose Perfume. It, too, is expensive, but it is lasting and what is most to be considered, it is exclusive.

Indeed, our Halcyon Rose Products are made only for women who appreciate the BEST in their toilet requisites.

*On sale at all shops of the better sort.*

Halcyon Rose Perfume, $2.35, $2.75, $4.25, $4.75.
Halcyon Rose Toilet Water, $3.25.
Halcyon Rose Face Powder (Flesh, White, Brunette), $2.00.
Halcyon Rose Sachet, $2.00.
Halcyon Rose Talcum (Flesh and White), 75c per jar.

HANSON-JENKS' COMPANY
*Perfumers*
*29-33 West 38th Street, New York*

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# Franklin Simon & Co.

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**Women's Sizes, 32 to 44 Bust. Misses' Sizes, 14 to 20 Years.**

No. 39.—BATHING DRESS of black or navy blue messaline silk, V-neck, trimmed with striped silk..... **5.95**

No. 39A.—CAP of black, navy or King's blue satin, contrasting bow ..... **1.45**

No. 41.—BATHING DRESS of black or navy blue satin, flat collar and vestee of white silk poplin..... **6.95**

No. 41A.—SAME MODEL of black or navy blue superior quality moire silk ..... **9.75**

No. 41B.—CAP of white and black, black and white or blue and white polka-dot silk, trimmed with turn-over band and bow knot ..... **1.95**

No. 43.—BATHING DRESS of black or navy blue moire silk, Byron collar and cuffs of striped bengaline silk, novelty buttons ..... **9.75**

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Of sateen, with silk laces..... **1.45**

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No. 47A.—SAME MODEL of black or navy blue satin.. **12.75**

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possesses the double attraction of looking well and wearing well. Even the sheerest, daintiest stockings that bear the Gordon Hosiery mark are economical, because they last and give perfect satisfaction. The best materials, selected with great care, are the only materials used. Reinforced heels, toes and garter hems add to their remarkable durability.

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Number Sixty.

*Number Sixty-one—Frock of flowered cotton voile, with collar, cuffs and sash of cotton crepe. Size, 6 to 14.* $7.50

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Number Sixty-two.

Number Sixty-three.

*Number Sixty-three — Crinkled seersucker, with detachable bloomers. Trimmed with contrasting collar and belt of chambray. Colors, blue and pink. Size, 6 to 12.* $2.50

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Number Sixty-four.

Number Sixty-five.

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C 7566—Same in white wool Bedford cord, $45.00

C 7567 — COLLAPSIBLE TWO-TONED HEMP HAT. Colors: black and white, tan and brown, tan and Alice blue.....$8.00

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***Write for Summer Style Book***

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C 7562—SMART GOLF COAT. Made of medium weight cheviots in combinations of golf red with green, golf green with white or old blue with navy trimming.....$18.00

C 7563—SEPARATE SKIRT of imported white cordeline. Buttoned down side front; buttonholes hand bound. Double patch pocket .....$8.00

C 7564—SOFT LIGHT WEIGHT FELT HAT, any color desired.....$8.00

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C 7558—STITCHED HAT to match above habits .....$4.50

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C 7560—Same in Women's and Misses' sizes .....$20.00

C 7561—STITCHED HAT, crash or khaki, $3.00

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C 7577—Same of black and white striped or plain white flannel.....$20.00

C 7578—SEPARATE SKIRT, buttons at side front with box pleat at back, giving ample foot-room. White or black and white striped flannel.....$12.00

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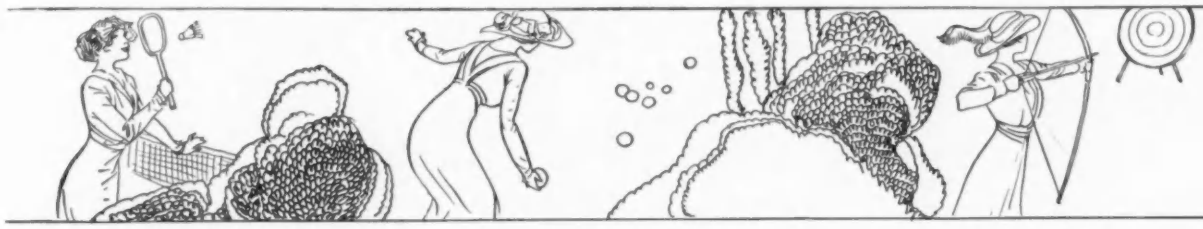

*No. 2239-40-K*
*A dress for young women and misses, to be made of soft silk, batiste or linen. The waist is cut kimono fashion with panel front. Waist and skirt, 50 cents each.*

# FIVE GOOD "V-P" MODELS *for* YOUR SUMMER "TROUSSEAU"

*No. 2228-K*
*A dress one can wear on trips to town, suitable for charmeuse, eponge and faille. Waist opens at side-front under full length tucked vest. Waist and skirt, 50 cents each.*

WHEN you pack your trunk this Summer you will feel much happier if it holds these five Vogue models. You will know you are appropriately equipped for many different occasions. And there will be no sudden disappointments a month or two hence, after your path has led you far from the shops and the mantua-makers.

These five patterns have been so warmly approved that we can heartily recommend them to you. Out of the scores of new models that we launched this Spring, these five have been among the most popular. When a model wins a decided success, we do not hesitate to republish it and tell you that other readers are liking it. In this way our judgment is backed by the judgment of all women who use Vogue Patterns.

"I have a competent seamstress," writes a New Mexico reader. "I buy a Vogue Pattern, and wear the result serenely, knowing that my dresses are cut on the best lines. Because I only attempt simple effects, my gowns have the intangible something that spells style."

This "intangible something"—so easy to recognize, so hard to capture—will be yours if you use any or all the five Vogue Patterns pictured on this page. Please state size when ordering.

## VOGUE PATTERN SERVICE

**443 Fourth Avenue** **New York City**

*No. 2286-K*
*Attractive blouse, suitable for crepe linen, chiffon or silk. Waist opens in the center under a shallow vest; it is cut with a yoke to which the tucked fronts and backs are attached. The one-piece sleeves are completed by narrow turn-over cuffs. Price 50 cents.*

*No. 1764-K*
*Evening gown of white Breton lace, with color note of American Beauty rose given in satin ribbon draped on corsage and falling to the hem. The simple bodice is in surplice effect, one side of lace and the other chiffon. Price 50 cents for bodice or skirt.*

*No. 2198-K*
*Another blouse for linen, batiste or crepe. The waist may be worn either opened or closed at the neck, and a separate standing collar is included in the pattern. The one-piece sleeve is finished at the wrist with a band cuff opening at the back. Price 50 cents.*

# Pamilla Cotton

## Make your tub frocks of Pamilla Cotton and the sun will not fade them.

Here is your little girl in a cross-bar Pamilla dress—simple, easily made at home, susceptible of infinite variety.

Pamilla Cotton comes in thirty-six different designs. In figures or stripes it is equally attractive for young ladies, and will give you a well-dressed figure.

All the above sketches show garments made of Pamilla Cotton after Vogue patterns. Irish lace buttons; a jabot of lace and a jaunty tie, give the effect of an expensive costume, and if made at home after Vogue or any other simple pattern the cost need not exceed five dollars. A suitable costume is now within the reach of all.

You will be in style this summer if you have tub frocks made of Pamilla Cotton. Your dresses will hold their color and you will save the expense of having them re-dyed if you use Pamilla Cotton.

Make sure the name "Pamilla Cotton" is on the selvage—then you are safe. If your dealer does not carry Pamilla Cotton, let us send samples.

TRADE PACIFIC MARK

## PACIFIC MILLS

Lawrence, Mass.

*Largest Manufacturers of Cotton Dress Fabrics in the World*

TRADE PACIFIC MARK

# POLO FASHIONS

V4175—Eponge suit, trimmed with white éponge collar and cuffs. In cérise, old blue or white. $18.75.

VU104—The hat is of white hemp, trimmed with two white roses, and white moiré ribbon. $18.

V5175—Tan éponge wrap, simply trimmed with bands of black satin, and black buttons. $28.50.

VU105—Hat of black straw, crown, and upper brim, covered with figured crétonne. Ostrich quill at right. $20.

V6175—Brown-striped sports coat, with a high soft collar of brown satin. $30.

VU106—The hat is of black straw, small sailor shape, the crown covered with figured crétonne. $15.

ORDERS BY MAIL SHOULD BE SENT TO

JOHN WANAMAKER, BROADWAY AT TENTH STREET, NEW YORK

# POLO FASHIONS

V1175—Particularly graceful wrap of dark blue charmeuse, trimmed with white bengaline. $32.50.

VU101—Hat of black hemp, satin ribbon around crown, single quill at center of back. $10.

V2175—Unusually effective gown, the jupe terrasier of flowered silk, the basque of silk in a solid color. $37.50.

VU102—Black hemp hat, under brim of white hemp. Trimmed with loops of black and white moiré ribbon. $15.

V3175—Striped batiste dress, delightful in its simplicity. In blue, black or lavender stripe. $15.

VU103—Hat of white straw, the upper brim and crown covered with printed crépon. $12.

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DREICER & Co
*Jewels*
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Address all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.

## OUR LIST OF SURPRISES

Jewels—carved wood—perfumes—pottery—spangles—Chinese gifts—heraldic paintings—loving cups—pewter porringers—fancy dresses—gowns—china—bonbons—jade earrings—ostrich plumes—playing cards—willow chairs—hats—veils—incubators—toy dogs—satin slippers—silverware.

This may sound like the inventory of Aladdin's Cave, but it is simply a *partial* list of the things advertised in this number of the "Shoppers' & Buyers' Guide." Do you know of any other place where so many different articles are gathered together so conveniently for your selection?

All along these columns you will encounter surprises—new paths to profitable adventure among the most remarkable specialty shops in the country.

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**GENUINE ANTIQUE JEWELRY** AND OLD TIME SILVERWARE. FREDERICK T. WIDMER, Jeweler, 31 West Street, Boston, Mass.

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**THE GILLETTE CORSET** designed in Paris for the American Woman—made to individual measure. Exclusive representative wanted in leading cities. Retail establishment, 582 5th Ave., N. Y.

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**ALVIENE SCHOOL,** Tango, Argentine, Boston, One-step, aesthetic and classic dancing taught; ladies, children, gentlemen. Grand Opera House Bldg., 309 W. 23rd St., N. Y. Tel. 1616 Chelsea.

**BROADWAY** Dancing Academy. Society, stage dancing taught privately. Specialty dances, Boston, one-step, Tango Argentino, etc. Private classes. Prof. Saato, 87th St. & B'way. Tel. 6435 River.

## *Decorating and Furnishing*

**FLORAL DECORATIONS.** For All Occasions. Weddings, Dinners, Dances, Parties. Prettiest Novelties in Floral Art. Max Schling, 22 W 59 St., N. Y. Tel. Plaza 1241.

**PAPERS AND FABRICS** for walls, Draperies, furniture, decorations, artistic, unusual. Tell me your needs. Samples free. H. P. Frear, Consulting Director, 605 Fifth Avenue, N. Y.

**MISS McBURNEY & MISS UNDERWOOD** INTERIOR DECORATING, PERIOD CHINTZ & WALL PAPERS. 12 West 39th St., New York. Tel. Greeley 2808.

**Carved wood fixtures, lamps,** furniture, rugs for country houses. Plans and estimates submitted. Miss McBurney & Miss Underwood (address above)

**MRS. A. VAN R. BARNEWALL** DECORATED FURNITURE. Italian Pottery, Chintzes, Lamps and Shades that are different. 6 West 40th Street, New York.

**POILLON POTTERY** Electroliers and lamps with shades to match for country houses & bungalows. Order work in colored wares a specialty. Agt., Mary G. Phillips, 19 West 46th St., N. Y.

**USE McHUGH'S SUNFAST FABRICS** for your Window Draperies and Furniture Coverings. Guaranteed not to fade. Samples on request. JOSEPH P. McHUGH & SON, 9 W. 42d St., N. Y.

**USE McHUGH'S SUNFAST CARPETS.** the most satisfactory non-fading floor covering obtainable. Any size—any color. Prices on request. JOSEPH P. McHUGH & SON, 9 W. 42d St., N. Y.

**VOSS DECORATING CO.** Decorative furnishing and general upholstering for town and country homes. Interesting old English furniture, 7 E. 41st St. Tel. Murray Hill 583.

**FOR THE LINEN CHEST.** Pair linen sheets for single beds, embroidered with 3 initials or monogram, sent prepaid, $11.50. Needlework Dept., Y. W. C. A., 14 W. 45 St., N. Y.

**ARTISTIC UPHOLSTERY FABRICS** Furniture, wall papers, willow-ware. General interior decoration. Mail inquiries solicited. Walter J. Brennan Co., 14 E. 47th St., N. Y. C.

## *Dress Accessories*

**"Picture Frame" Veil,** cleverly arranged design, clear net over face. 36 inch, Shetland wash silk, white, black, navy, brown, taupe. $2.50 postpaid. HELENE, Port Richmond, N. Y.

**CRUSHED FLOWER CHAINS** Hand-wrought, Wistaria, Violets, Roses, dainty colorings. Mailed $1.50. Alternated with pearls, $2. Christine, 186 Christopher St., Montclair, N.J.

**NEVA-SLIP SHIRT WAIST BELT** Holds waist in place. Can't slip. For sale at all notion counters. 10c postpaid. Neva-Slip Co., 1 West 34th St., N. Y.

**Dress Pleatings, Buttons and Pennants** All styles Dress Pleatings. Buttons covered and Felt Pennants made to your order. Send for circulars. G. H. Grabbe, Davenport, Iowa.

**G. M. SADLEIR.** Accordion and side plaitings, pinking, tucking, buttons covered in all styles; hemstitching, fancy dyeing of nets, chiffons, etc. Mail orders promptly filled. 38 W. 34th St., N.Y.

(*Continued on page 14*)

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

(Continued from page 13)

## Embroidery

**MRS. C. H. OTT,** 10 West 33rd St., N. Y. New designs for waists and gowns. Stamped goods. Hand made waists from $5 up. Initial Embroidery a specialty.

**Lilian Barton Wilson, Studio of Embroidery** 177 Madison Ave., N. Y. Exquisite lingerie gowns, blouses, hand made, beautifully embroidered in original designs. Children's frocks, monograms.

## Employment Agencies

**MISS G. H. WHITE,** agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

**MISS BRINKLEY,** 507 5th Ave., N.Y. nr. 42d. Tel. 2414 Murray Hill. Supplies governesses, housekeepers, competent household servants, personally investigating references. Inventories taken.

**HELEN B. ANDERSON, A. B.,** 17 W. 37th St., N. Y. Tel. 48 Greeley. Secretaries, housekeepers, governesses, nurses, superior domestic servants recommended to families and institutions.

## Entertainment, etc.

**Character Parties.** Games and amusements that please the children. Personal direction or arrangements by mail. Also favors. Miss L. A. Howe, 128 Madison Avenue, New York.

**Entertainers** and **Musicians** furnished for all occasions. CHILDREN'S PARTIES a specialty. Trained dogs, Magicians, Moving Pictures. Est. 1879. Gottschalk & Alpuente, 347 5th Ave., N.Y.

## Fancy Dress and Costumes

**MASQUERADE COSTUMES**
Any period made to measure. To rent or for sale. New ideas for fancy dress balls. Broadway Costuming Co., 150 W. 48th St., N. Y.

**TEXTOR**
Costumes for PRIVATE INDIVIDUALS A SPECIALTY for ball masque, amateur theatricals. 164 West 48th St., N. Y. Tel. Bryant 4335.

**EAVES COSTUME CO.**
Fancy & theatrical costumes on hand or made to order for all occasions, to hire or for sale. 226 W. 41 St., near B'way, N. Y. Tel. Bryant 3044.

## Flesh Reduction

**Electro-Thermal Reducing Blanket**
creates a perspiration all over the body. Takes flesh away without exercise or diet. Circular. Mrs. A. K. Lewison, 105 East 15th St., N. Y.

## Furs

**FUR REMODELING.** Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y. Phone 1162 Gramcy.

## Gift and Place Cards

**Sh! Don't Laugh!** If you want your dinner party solemn & stupid beware our "Waiter Series" place cards. They make everybody laugh. 30c doz. Your stationer's or A. M. Davis Co., Boston.

**GOING TO GIVE A LUNCHEON?**
Our funny "Vellum Series" place cards put every guest in good humor. 60c a doz. At your stationer's, or A. M. Davis Co., Boston.

**DAINTY HAND COLORED WEDDING,** Birthday, Baby, etc. Cards to accompany gifts. Send for sample, 10c. Illustrated circular free. Ernest Dudley Chase, 6 Ashburton Place, Boston.

## Gowns and Waists
### Made to Order

**Jean Michel and Louise Michel**
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
22 West 46th Street, N. Y. Tel. 4564 Bryant.

**MRS. CLARKE**
Imported and to order gowns, blouses and lingerie. Also stock sizes.
182 Madison Ave., near 34th St., New York.

**ARTISTIC DRESSES**
Made from your own material.
Unusual remodeling. Reasonable prices.
HOMER, 11½ W. 37th St., N. Y. Tel. 5265 Greeley.

**$5.00 FOR DRESS LENGTH (4 yds.)**
fine twill French spun serge. Superb quality; any shade. Sent prepaid on approval. Home Woolen Mills, (Est. 1840), King St., Chambersburg, Pa.

**MRS. WILSON,** Formerly with Mrs. Osborn Co. Evening and afternoon gowns. Special prices for debutante frocks. Trousseaux. 26 East 28th Street, N. Y. Tel. 4563 Mad. Sq.

**KATHARIN CASEY,** formerly of 304 Madison Ave., now at 36 East 35th St., New York. GOWNS FOR ALL OCCASIONS. Exclusive styles. Prices moderate.

**MRS. COPELAND**
offers individual gowns
for the individual woman.
The Cambridge Bldg., 334 Fifth Ave., N. Y.

**VICTORINE—Rebuilder of Gowns.** Old gowns of every kind remodeled equal to new. Evening gowns a specialty. Closes July 1st. Open Fall Season Sept. 15th. 160 W. 84th St., N. Y.

## Gowns and Waists—Cont.
### Made to Order

**DRESSMAKER**
MISS CAREY, 601 W. 144th St., between B'way & Riverside Drive, New York. Brides' and bridesmaids' gowns. Charmeuse & velvet dresses.

**LEMAITRE & MACK**
Importers,
Gowns and Fancy Tailoring.
23 West 45th Street, N. Y. Tel. 4795 Bryant.

**MAGOVERN & HAGAN** We make a specialty of Trousseaux, Evening Gowns and street costumes of exclusive designs. Gowns made up at short notice. Prices moderate. 13 W. 39 St., N.Y.

**AMY MOERAN**
MODERATE PRICED.
EVENING AND STREET GOWNS.
176 Madison Ave., N. Y. Tel. Mad. Sq. 5354.

**MRS. ERIKSON, Dressmaking.**
Dinner, evening, afternoon and street gowns. Remodeling also done.
146 West 105th St., N. Y. Tel. Riverside 1929.

**EMILIE** formerly **LE BOUDOIR**
28 West 46th Street, New York.
GOWNS, TEA GOWNS, BLOUSES,
DANCING FROCKS.

**EMILIE** formerly **LE BOUDOIR**
28 West 46th Street, New York.
SUMMER CATALOGUE with sketches of attractive gowns and tea gowns sent on request.

**MADAME JOSEPHINE**
Gowns from $55 up.
We satisfy the most exclusive Class of Trade.
24 East 49th St., N. Y. Tel. 437 Murray Hill.

**COLEMAN, INC.**
GOWNS.
Prompt, reasonable remodeling.
61 W. 37th St., bet. 5th & B'way. Tel. 4859 Greeley.

**MME. SENIOMSED**
OUT OF TOWN ORDERS SOLICITED.
Evening gowns, lingerie, blouses, trousseaux.
Prices Reasonable. 203 West 87th St., N. Y.

**MISS M. E. JOHNSTON**
Gowns and Waists to order for all occasions. Also tailored suits.
9 E. 48th St., N. Y. Tel. Murray Hill 200.

**SARAH ENGLEHART LINDEMAN**
Tea Gowns, Negligees, Brassieres, Petticoats of exclusive designs. Hand-made shirt waists a specialty. 102 W. 75th St., N. Y. Tel. 3384 Columbus.

**MARY E. WALSH**
GOWNS — TROUSSEAUX. Fancy Tailoring. Crêpe chinois and satin gowns from $40 up.
67 West 46th St., N. Y. Tel. 1642 Bryant.

**M. BURNS**
Imported and to Order.
GOWNS, BLOUSES & SUITS for all occasions.
113 W. 47th St., New York, Tel. Bryant 4277.

**CURRAN—GOWNS**
Dinner, Evening, Street Gowns and Waists.
Remodeling also done. Prices Reasonable.
134 Lexington Ave. (29 St.), N. Y. Mad. Sq. 8188.

**DUVAL & EAGAN**
"IMPORTERS"
Tailored Suits, Gowns, Wraps and Waists.
22 East 48th Street, New York.

**A DRESSMAKER** of ability and experience desires a few more customers. Careful and very neat. Attention given to remodeling and alterations. Miss Tracy, 149 West 96th St., N. Y.

**FITTER**
in Fifth Ave. establishment will do a limited amount of dressmaking. Exclusive designs. Moderate. Phone Murray Hill 3687. Ask for fitter.

## Gowns and Waists
### Ready to Wear

**THE MENDING SHOP,** Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

**MRS. EMILY PRATT GOULD,** Richmond Hill, N. Y. A dainty and unusual line of waist and dress patterns, negligees, infants' and boudoir caps. Orders by mail receive prompt attention.

**MATERNITY APPAREL**
A detailed catalog profusely illustrating garments for all occasions of dress will be mailed upon request. LANE BRYANT, 25 W. 38th St., N. Y.

**DE ROHAN FRENCH MODELS.** Sample gowns, lingerie gowns below importation prices. Also remodeling done. Imported hats, corsets. Mail orders. 131 W. 69th St., N. Y. Tel. 30 Col.

**THE GREEN SHOP** Now showing exclusive suits, gowns and furs at reasonable prices. Gowns from $12 up. Your inspection invited. 55 West 45th Street, N. Y. Tel. 5432 Bryant.

**REBA,** 2381 B'way, N. W. Corner 87th St., N. Y. Spring models in gowns, frocks, coats, blouses and wraps. Imported and Original Designs. Mail orders promptly filled. Send for catalogue.

**SALE OF LINGERIE AND EPONGE** DRESSES, $20 and $25 dresses $7.50, $30 and $35 dresses $16.50. Blouses and waists $3 up. Jos. Scher, 500 5th Ave., & 36 W 45 St., N. Y.

**PAQUIN AND DRECOLLE MODEL SUITS** $65 and $75 suits for $25 and $30. Linen suits, copies of imported models for $25 up. Beach coats $10 up. Jos. Scher, 500 5th Ave., & 36 W 45 St., N. Y.

**EDITH THERRY**
Imported & Domestic Gowns for morning, afternoon & evening wear. MODERATE PRICES.
2172 Broadway (77th St.), N.Y. Tel. Schuyler 8155.

**THE LABEL SHOP.**
Gowns and Lingerie.
Attractive Styles and Prices.
4 West 28th Street, New York.

**MRS. SPENCER** formerly **LE BOUDOIR**
24 West 46th Street, N. Y.
SMART LINENS
GRADUATION FROCKS.

## Gowns and Waists—Cont.
### Ready to Wear

**NOELIE ET CIE.**
55A SLOANE SQUARE, LONDON.
When in ENGLAND call at above address for inexpensive frocks and smart renovations.

**GOWNS and MILLINERY**
For all occasions. Moderate prices. Materials accented. Specialty of individual designs. Grace & Co., 60 W. 37th St., N. Y. Phone 336 Greeley.

**D. MAXON & CO.**
1552 Broadway, at 46th St., N. Y. Genuine Sample Suits, Gowns, Wraps. Imported French models, originals. All sold at half-prices.

**IMPORTED HAND EMBROIDERED**
GOWNS AND SHIRT WAISTS.
Write for latest catalogue.
Irish Linen Co., Davenport, Iowa.

**CHANDLER**
HAND-MADE BLOUSES
TUB DRESSES
6 West 37th St., New York. Tel. Greeley 5462.

**MAISON D'ART**
A special sale on all silk gowns. Also a beautiful exhibition of Spring and Summer dresses. 46 W. 33rd St., Opp. McAlpine Hotel, N. Y.

**JENNIE MAC BRIDE** Imported & domestic gowns for morning, afternoon & evening wear. Blouses, negligees and boudoir caps. Moderate prices. 18 W. 37th St., N. Y. Tel. 546 Greeley.

**WOMEN'S TOGGERY SHOP.** 3111 Jenkins Arcade, Pittsburgh, Pa. Summer Models. Materials for tailored Costumes, Gowns, Waists, Lingerie, Corsets, Tub Frocks. Mail orders filled.

## Hair Goods & Hair Dressing

**J. Andre,** importer of Hair Goods, 140 W. 44th St., N. Y. Specialist in Hair Coloring, Hair dressing, Shampooing, Manicuring, Facial and Scalp Treatments. Building exclusively for ladies.

**ANNA J. RYAN.** Fashionable devices in curls, pompadours, switches, transformations and wigs. Mail orders a feature. 2896 Broadway, near 113th St., N. Y. Tel. 5566 Morningside

**Leo Lichtman, Adjustable Coiffure**
The latest hair goods creation of Paris in light weights, of the choicest wavy hair. Careful matching. Invisible. 2365 B'way, N. Y. (Ent. 86th St.)

**WIGS TO RENT** for costume parties, tableaux and plays. Face powders to suit your complexion. Make up service. General hair work. Oscar F. Bernner, 105 W. 47th St., N. Y.

**A. G. SEARS, Specialist,** Ladies' hair coloring. Any desired shade with Henna mixture. Guaranteed harmless. Price $2 per box. Application parlors, 353 5th Ave., N. Y. At 34th St.

**LEHNERT & ALEXANDER,** Ladies' Hair Dressers, 309 Mad. Ave., N. Y. Just below 42nd St. Natural gray and white hair. Inventors of the latest creation, The Torsdale Coiffure.

**LEWIS**
128 West 45th St., New York. Tel. Bryant 3618.
Hairgoods. They match not only the shade, but also the quality and texture of your hair.

**SIMON'S HAIR SHOP.**
Ladies' Hair Dresser. Invisible transformation. Large variety of arrangements in natural, wavy hair. Ondulation Marcel. 24 E. 59th St., N. Y.

**HAIRGOODS RETAILED** at wholesale prices. We sell 1/3 under usual prices, owing to low manufacturing and rental cost. Greeley 5784. Carpine Hair Shop, 149 West 36th St., N. Y.

**LET US SEND YOU** Saleswoman with samples of first quality hair goods in all colors. 1/3 under price. No obligation. Greeley 5781. Carpine Hair Shop, 149 West 36th St., N. Y.

**Healthy Hair.** This treatment stands for healthy hair. Known, endorsed by the most skeptical. Recommended by physicians. References given. Kathryn O'Conner, Specialist, 9 W. 45th St., N.Y.

**WILLIAMS, LADIES' HAIRDRESSER**
27 W. 46th St., near 5th Ave., N. Y. Superior hair goods. Exceptional styles. We please the most critical. Expert operators. Write or call.

**MILLIUS,** 13 W. 38th St. & Plaza Hotel, N. Y. C. Latest Parisian importations in Hair Goods and Ornaments. Mfr. of Facial and Hair preparations. Leading Ladies' Hair Dresser.

**Mme. Elise's Preparations** have stood the test of time pleasing the critical. Hair tonic 50c & $1. Shampoo Powder 25c and 50c. E. T. McCann, Sesame Shop, 500 5th Ave., N. Y. Tel. Bryant 1945.

## Hosiery

**SILK HOSE 50c.** Ladies, black only, 6 pair $3. Pure silk thread, strong garter top, double soles, heels. Also lisle hose $3 a doz. pair. Parcel Post. Harper Mfg. Co., Room A 1203, 257 4th Ave., N. Y.

**PROCESSED HOSIERY**—Wear before you buy! Booklet tells about the stocking of double durability, style, comfort—guaranteed for one year. Processed Hosiery Co., 11 W. 34th St., N.Y.

## Jewelry

**Diamonds, old Gold and Silver.** Worn out gold, platinum, silver BOUGHT. Also diamonds, pearls. Difficult antiques, mesh bags, jewelry repaired. Callmann, appraiser, 47 W. 37th St., N.Y.

**PARIS DICTATES JADE.** Unusual collection of real jade earrings with that enticing green lustre $5 up. Pendants $10 up. Necklaces up to $1,000. Rose Olga Tritt, 11th floor, 366 5th Ave., N. Y.

## Jewelry—Cont.

**Diamonds, Precious Stones and Pearls**
BOUGHT & SOLD. Estates APPRAISED.
Appointments made. Tel. Cortlandt 5710.
Frank K. Huff & Co., 6 Maiden Lane, N. Y.

**KARL KIPP at THE TOOKAY SHOPS** in East Aurora, N. Y., makes beautiful pieces of hand-wrought jewelry, silver and copper work for discriminating people. Write for booklet.

**MESH BAGS,** Vanity Boxes, Silverware Restored like new. Low cost. Estimates furnished. Highest prices paid for Diamonds, Old Gold, Silver. S. Kohn, 41 Maiden Lane, New York.

## Lace and Lingerie

**MRS. RAYMOND BELL,** 1 East 45th St., N. Y. Old and Modern Laces. Bridal laces and Veils. Lace cleaning and mending by experts. Old Family Laces sold on commission.

**THE LINGERIE SHOP**
Hand embroidered French lingerie at much less than prevailing prices. Buy from direct importer. Catalog sent. Leon P. Bailly, 366 5th Ave., N. Y.

**THE LINGERIE SHOP**
Retail at wholesale prices. Trousseaux & special sizes to order. Our prices will interest you. Leon P. Bailly, 366 5th Ave., New York.

**PENELOPE,** 19 East 31st St., New York. Blouses, Dressing Jackets, Neckwear, Italian cut work, embroidery of all kinds, ready made or made to order if desired. Reasonable prices.

**The Scuola d'Industrie Italiane**—Embroideries, laces, monograming. Old designs adapted to modern uses. Table sets, bridal accessories, bags, etc. 177 Macdougal St., N. Y. Tel. Spring 330.

**There Is No Other Lingerie** equal to LA-GRECQUE in Fit, Finish and Durability at double the price. Van Orden Corset Co., 45 West 34th Street, New York.

**LADIES' SILK UNDER VESTS**
Hand-made of Japanese Silk & Crepe de Chine. See illustrated advertisement in this issue.
THE INDIVIDUAL SHOP, BOSTON.

**We Want You to Represent** and sell Logico knit union suits in your town. Generous commissions. Custom-made Knitwear Company, 2060 North 10th Street, Philadelphia, Pa.

**SCHWARTZ, 58 E. 34th ST., N. Y.** Real Laces, Neckwear, Charmeuse crepes, Silks, Dress goods, novelties, below wholesale cost. We buy from Custom House sales and Bankrupt stocks.

**MARY THOMAS' GUIMPES.** Hand made to measure, $2.50 up. Irish crochet, fillet, shadow, point de Sprit—Brussels net. Illustrated folder. 1329 Narragansett Blvd., Providence, R. I.

**Buckinghamshire Cottage Lace** under Royal Patronage. Flounces, lace for Lingerie, Insertions, Trousseaux, old, exclusive designs. Write or call. Miss Kewley, Haddenham, Bucks, Eng.

**WALDORF LACE SHOP**
Has removed to 44 WEST 38TH ST., N. Y. Hand made laces, blouses & lingerie of exceptional values. Write for illust. booklet. Tel. Greeley 6923.

## Ladies' Tailors

**GEO. ELLIS.** is now making good fitting stylish tailored suits from $35. Mail orders successfully filled for the past 7 yrs. Herald Sq. Studio Bldg., 149 W. 35th St., opposite Macy's.

**A. LUST, Ladies' Tailor**
Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th St., New York. Telephone 2043 Bryant.

**TAILORED GOWNS REMODELED**
To prevailing styles. 19 years' experience. J. H. Comstock, 286 Fifth Ave., N. Y. Tailored suits from $65 up. Tel. 158 Madison Square.

**M. COWEN CO., IMPORTERS,**
Tailors, Furriers, Patented and other Riding Habits. Reasonable Prices. Mail orders solicited.
22 West 38th Street, N. Y. Tel. 498 Murray Hill.

**LEITNER, Tailor and Habit Maker.**
Special attention given to one-piece dresses. Tailored suits $55 up. Perfect satisfaction guaranteed. 51 W. 45 St., N. Y. Phone 427 Bryant.

**SAUL RENNECK, Ladies' Tailor**
Special prices on Misses' Spring suits and gowns. Personal attention given to every order.
634 5th Avenue, New York. Tel. 7283 Plaza.

**JOSEPH LENGEL**
TAILOR FOR GENTLEWOMEN.
MAIL ORDERS SOLICITED.
16 West 45th Street, N. Y. Tel. Bryant 6658.

**S. DAVIS**
Special prices on Ladies' & Misses' Tailored Suits & Hats for Spring & Summer Wear. Correspondence invited. 1 E. 36th St., N. Y. Tel. 2725 Mad.

**J. TUZZOLI**
During June $60. Tailored Suits for $45.
Linen Tailored Suits $20 up.
Tel. 4740 Bryant. 55 West 45th St., N. Y.

**SCHWARTZ BROS.**
DISTINCTIVE TAILORED SUITS.
Exclusive designs to order $45 UPWARDS.
429 5th Ave. (between 38th & 39th Sts.), N. Y.

**"OTIS"** Tailored suits in white or navy serge at $35. Pure Irish Linen, $20. Not simply made to order, but made to YOUR MEASURE. By Parcel Post, or at 50 W. 46th St., New York.

**J. BARANDON. Smart Tailored Suits**
the newest fabrics to order from $45. French linen suits, latest design, $22 & $30. Workmanship, fit guaranteed. 55 W. 45th St., N.Y. Tel. 8494 Bryant.

(Continued on page 15)

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

(Continued from page 14)

## Millinery

**HOYT MILLINERY**
Importer of Fine Millinery.
Correct style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

**PRIMEROSE**
28 Faubourg St. Honoré, Paris, France.
Creator of chic millinery
for gentlewomen.

**SALE OF HATS**
$15, $20, $25 hats $5.
$30 and $35 hats $15.
Jos. Scher, 500 5th Ave., & 36 W. 45th St., N. Y.

**GILMAN—MILLINERY**
Correct Styles in French Hats, also copies, from $10 up. 358 Fifth Ave., N. Y. Knickerbocker Trust Bldg., entrance on 34th St.

**CHANDLER**
DISTINCTIVE HATS. SENSIBLE PRICES.
BRIDESMAID'S HATS A SPECIALTY.
6 W. 37th St., N. Y. Tel. Greeley 5462.

**JONAS—MILLINERY—IMPORTER**
HATS REDUCED TO
$10 AND $15.
500 5th Ave., N. Y. Suite 711. Tel Bryant 2138.

**IDA L. WEBER, Toques and Bonnets** specialized. Distinctive millinery. Mail orders solicited. (Formerly designer for Jas. G. Johnson & Co.) 66 W. 39th St., N. Y. Tel. Greeley 4474.

**EUGENE, BUILDER OF HATS**
at Bergdorff & Goodman, 32 W. 32nd St., N. Y. Tel. 4240 Mad. Is at your command with Chapeau de Printemps from $10 up. Also Children's Hats.

**MME. ROSE, INC.**
IMPORTED MODEL HATS for short time ONLY $10, worth $25. Large variety to select from. 49 West 37th Street, New York.

**OUTING HATS.** Panama and better Straws for ladies and children. Good quality—reasonable prices. Sketches sent on demand. J. MONTEGUE, 40 West 45th Street, N. Y.

## Miscellaneous

**WEDDING VEILS** and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 9 East 43rd Street, New York. With Quiller.

**SAVE SEWING TIME.** Send $1 for a Harris Combination Folder, guaranteed to make perfect bias folds, hems and tucks. Booklet free. M. M. Harris, 539 Bienville Street, New Orleans, La.

**Raise Your Own Chicks—The Fad!** Solves the poultry and egg problem; quality baby chicks, hatched by electricity. Call and see incubators. Home Bureau Medical House, 52 W. 39 St., N. Y.

**CRESTMOUNT.** Ideal house for rest & convalescence. Under the supervision of a resident physician. Terms moderate. For particulars write Dr. Rickards, Crestmount, Mt. Kisco, N. Y.

**Individual Color Scheme of Dress.** Fashion Authority plans becoming color scheme for you. State color eyes, hair, complexion, when ordering. By mail $1. MAIDA FRANCIS, 1170 B'way, N.Y.

**DAINTY AFTERNOON TEA BOX**
Cretonne box containing dainty menu of delicious imported Chinese confections, tea bowls, etc., for six, $2. Bertha Tanzer, 9 W. 20 St., N. Y.

**"SOCUMFY" FEATHER PILLOWS**
DUSTLESS—ODORLESS—SANITARY. Ask your dealer for "SOCUMFY" Pillows. Or write L. M. Bonnet Co., Inc., 30 Greenwich Ave., N.Y.

**"SOCUMFY" FEATHER PILLOWS**
Greenland 22x28 in. per pr. $3.90. Siberian 22x28 in. per pr. $5.30. Arctic 22x28 in. per pr. $6.40 Exp.,pd. L. M. Bonnet Co., Inc., 30 Greenwich Ave., N. Y.

**HERALDIC PAINTINGS.** Coats of Arms correctly painted in water color. Size 8x19 $5. Searches free. Dies for stationery engraved. Nathan Vanl'atten, Box 807, Schenectady, N. Y.

**VACUUM CLOTHES WASHER** washes tub of clothes in 5 min., saves labor, wear & money. 2 sizes — small can be used in wash-basin, fine for hotel, traveling. Call, write, R. 618, 501 5 Av., N.Y.

## Perfumes

**So Perfect is GLEBEAS INSPIRATION** you look for the real flowers.
You cannot help but you must marvel at it. Violet—Rose—Valley lily—Carnation, $1.50 each.

**GLEBEAS INSPIRATION.** (The New Perfume). Crushed from real flowers by Bohemians. Described under Specialty Shops on this page. Austro-Hungarian Co., 4 West 33rd St., N. Y.

**NESTLY.** Renowned French Perfume. Six original concentrated odors. At the better shops. Liberal size trial bottle mailed for 25c from NESTLY PERFUME CO., 1265 B'way, N. Y.

## Pets

**Thoroughbred** toy Pomperanians; reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburgh, W. Va.

## Photography

**BRADLEY STUDIOS**
435 Fifth Ave., and 402-404 Fifth Ave., N. Y. The individuality of our photographic portraiture is unquestionable, our guarantee absolute.

**THE LILIAN GEORGE STUDIOS**
Home portraits taken at summer residences. Sepia monotone enlargements made from old photos and films. 5 West 58th St., N. Y. Tel. 4876 Plaza.

**MISS JOHNSTON MRS. HEWITT**
Artistic and Distinctive Photographs of Town and Country Houses, both Interior and Exterior. 628 Fifth Avenue, New York. Tel. Plaza 71.

**ARNOLD GENTHE,**
Formerly of San Francisco, California.
Studio 1 W. 46th St. (Thorley Building), N. Y.
Portraits, Photographs in color (Autochromes).

**Daguerreotypes Restored:** Treasured old photographs reproduced. Experienced workmanship guaranteed. Write for samples. William Shewell Ellis, 1628 Chestnut St., Phila., U.S.A.

**BULKELEY STUDIO**
Photographs in natural and artistic poses. HOME PORTRAITURE. Colored photos a specialty. 10 W. 33rd St., N. Y. Tel. 2250 Mad.

**THE ALLISON STUDIO**
COLOR PHOTOGRAPHY in all its BRANCHES EXCLUSIVELY. SITTINGS ANYWHERE. 235 Fifth Ave., New York. Tel. 5496 Mad. Sq.

## Real Estate

**MISS LEWIS**
Real Estate and Insurance.
All kinds of city and country property managed, rented & sold. 500 5th Ave., N. Y. Tel Bry. 4688.

## Shopping Commissions
**New York**

**Mrs. H. Goodale Abernethy.**
Shopping Commissions. No charge.
37 Madison Ave., N. Y. 75 Boundary Road, London, N. W. 12 Rue Rennequin, Paris.

**MRS. E. F. BASSETT** will assist you in choosing your Spring costumes and guarantee quick service. Eight years' experience. 145 W. 105th St., N. Y. Tel. Riverside 4452.

**MRS. SARAH BOOTH DARLING**
Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Specialty of cotillion favors. 112 W. 11th St., N. Y.

**MRS. F. N. DAVISON,** Registered - experienced. Shops for and with customers. No charge. Personal attention given your order. Circular Tel. 1866 Bryant, 227 West 45th St., N. Y.

**HELEN CURTIS,**
96 Fifth Ave., New York. General Shopping. No Charge. Circular. Bank reference. Personal interest in every order. Telephone 3286 Chelsea.

**MRS. S. D. JOHNSON.**
Shops for and with customers without charge. Rush mourning orders and rugs a specialty. 347 5th Ave., opp. Waldorf-Astoria. Tel. 2070 Mad. Sq.

**MARJORIE WORTH,** 22 E. 34 St., N. Y. Tel. Murray Hill 2155. General Shopping. No charge. Courteous, prompt and efficient attention to every order. Bank Reference. Letter on request.

**MME. FRANCES M. MONTY** General shopping. No charge. Specialty of Paris shopping. Paris representative. References. 214 West 92nd Street, New York. Telephone 2709 Riverside.

## Variety on Variety

Two duties confront us in sending this department to press: inserting new advertisements and changing the old ones as directed. There is nothing stable about these announcements; varying with the seasons, they pile variety on variety.

Watch this department especially during the coming months, for some altogether new offerings will be made this summer.

SHOPPERS' & BUYERS' GUIDE SERVICE
Vogue 443 Fourth Avenue New York

## Rooms & Apartments

**"THE ADRIENNE"**
319-321 West 57th Street, New York.
Comfortable rooms, private baths good table. Apply to Miss Proudfoot. Tel. Columbus 682.

**13-15 East 54th St., N. Y.** Boarding place for fastidious people. Unexcelled residentially. Centrally located. Moderate prices. Element cuisine, service the best. References. Tel. 7257 Plaza.

## Selling Agent

**OVER STOCKED WARDROBES**
Your slightly worn gowns of quality and style sold for good prices. Write for circular. Florence E. Burleigh, Canaan, New Hampshire.

## Shoes

**WILLIAM BERNSTEIN.** Short Vamp Shoes. (Reg. U.S. Pat. Off.). Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold at 54 W. 31st St., and 1591 Broadway, N. Y.

**SHORT VAMP SHOES,** Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to EE. Catalog sent free. J. Glassberg, Two Stores, 58 Third Ave. and 225 W. 42d St., N. Y.

**Miller's Specialty Shoe Shop**
Newest styles and novelties always in stock. Established 20 years. Write for catalogue No. 2. 1554 Broadway, New York.

**SAMPLE SHOES AND SLIPPERS**
See advertisement, Page 131.
New Spring and Summer Catalogue now ready. L. M. Hirsch, 404-406 Sixth Ave., New York.

## Shopping Commis'ns—Cont.
**New York**

**CHINATOWN SHOPPING**
Mandarin coats, bags, embr. silk kimonos, dainty combing jackets, beautiful silk shawls, etc. Send for booklet. Bertha Tanzer, 9 W. 20th St., N.Y.

**THE SHOPPING STUDIO.** 8 West 45th St., N. Y. General Shopping. No charge. Estimates on house furnishing or wearing apparel. Bank reference. Mrs. Elizabeth P. Niehoff.

**MRS. C. B. WILLIAMS,** New York Shopping. Will shop with you or send anything on approval. Services free. Send for bulletin of Bargains. 366 Fifth Avenue, New York.

**MRS. K. E. TIRNEY. Est. 1884**
Purchasing agent. Orders for gowns and tailor made suits, from measures only, a specialty. 2 West 47th St., New York. Tel. 6719 Greeley.

**MISS BESSIE RUST**
Let me do your shopping. One trial will convince satisfaction. No charge. The Oregon Apts., 162 W. 54th St., N. Y. Tel. 8839 Columbus.

**GALT & McCUTCHEON.** General shopping done for and with customers without charge. Send for circular of monthly suggestions. Bank References. 1133 B'way, N. Y. Tel., 2425 Mad. Sq.

**DODGE PURCHASING AGENCY**
Will buy anything for you or your home, saving you at least 10%. Best References. 373 Fifth Avenue, New York.

**DECORATING & GENERAL SHOPPING**
Submit plans for interior decorations and furnishings. Wearing apparel purchased. Mrs. W. H. Turner, 146 E. 36th St., N. Y. Tel. 5622 Mad.

**JANET PORTER**
Shops for or with patrons. No charge. Prompt, careful attention. Circular. Bank references. 253 W. 93rd St., N. Y. Tel. Riverside 6177.

## Shopping Commis'ns—Cont.
**New York**

**MRS. E. MALCOLM** is particularly qualified to accompany discriminating women who wish the best that New York affords. No charge. 163 West 86th St., N. Y. Tel 2051 River.

**MRS. VIRGINIA WARREN,** Purchasing Agt., 59 W. 97th St., N. Y., invites attention to several very smart styles in genuine Panama hats at the very special price of $5 postpaid. Photo sent.

## Shopping Commissions
**Cities Other than New York**

**LOUISVILLE SHOPPING.**
Samples. Estimates for simple or elaborate gowns made to order. References in 20 states. Mrs. A. T. Wheat, 1514 4th St., Louisville, Ky.

**DETROIT SHOPPING** For or with patrons. References as to efficiency, promptness and integrity. Write for Booklet. Whittemore & Fuller, 601 Penobscot Bldg., Detroit, Mich.

**PARIS SHOPPING,** Guide-Chaperon; highest personal and bank references in Paris and U. S. Mrs. E. C. S. Lewis, 87 Rue de la Tour Passy, Paris,France. Cable address, Lewis, Palatel,Paris.

## Social Stationery

**COSMUS & WASHBURN**
always show the latest and most approved forms in social and wedding stationery.
546 Fifth Avenue, corner 45th Street, New York.

**Engraved** Wedding Invitations, Visiting Cards, Monogram Stationery. Correct styles, expert workmanship. Best stock. Write for samples, prices. Holmes Mfg. Co., 161 W. Harrison St., Chicago.

**YOUR THREE INITIALS** or less engraved on Whiting's French Organdie in gold, silver, or any color free, postpaid for 75 cents. Gessner Engr'v Co., 611 Canal St., N. Orleans, La.

**Hand Engraved Wedding Stationery**
correct in every detail, produced by past masters in art of engraving. Samples on request. The Crowell Company, Springfield Mass.

## Specialty Shops

**TIP YOUR HEAD A BIT**
As you leave the WALDORF (33rd St. Side). We are directly opposite. VISIT US. Austro-Hungarian Co., 4 W. 33rd St., New York.

**A WOMAN WHOSE NAME IS KNOWN**
TO ALL AMERICA WROTE US:—
"I simply love GLEBEA'S INSPIRATION. IT'S SO DELICIOUSLY REFINED."

**GLEBEAS INSPIRATION.** (The New Perfume) crushed from the flowers by Bohemia craftsmen.
GLEBEAS VALLEY LILY $1.50 XPD.
GLEBEAS ROYAL ROSE $1.50 XPD.

**GLEBEAS INSPIRATION.** (Continued).
GLEBEAS INSPIRATION VIOLET $1.50 xpd.
GLEBEAS CARNATION GORGEOUS $1.50 xpd.
Austro-Hungarian Co., 4 W. 33rd St., New York.

**BE FASHIONABLY CORRECT**
NOSEGAYS FOR SUMMER GOWNS.
A descriptive pamphlet is yours for the asking. Austro-Hungarian Co., 4 W. 33rd St., New York.

**SPECIALTY AND GIFT SHOPS**
BE OUR REPRESENTATIVE.
GENEROUS PROFITS.
Austro-Hungarian Co., 4 W. 33rd St., New York.

**STUDIO SHOP for THINGS BEAUTIFUL**
Abroad looking for new ideas for the Fall. Brittany pottery, baskets and practical gifts. Write. Studios 20 & 21, 96 5th Ave., N. Y.

**THE GREEN DRAGON SHOP** of Useful, quaint gifts; Butterfly Tea Holders, Baskets, Jewelry, Lamp and Candle Shades for summer. 24 East 28th Street, N. Y., Tel. 10278 Madison.

**SPECIALTIES IN ALL CRAFTS,** quaint, beguiling, beautiful, for people of good taste. Gifts large and small. Noank Studio Shop, 45 East 59th Street, New York.

**PHILLIPINE GARDEN BASKETS**
Useful and unique. Flat baskets, 60c, with handles $1. THINGS QUEER AND QUAINT. Mary G. Phillips, 19 West 46th St., N. Y.

**RIVIERA HAIR AND SCALP TONIC**
Prevents dandruff, fading and loss of hair. Delicious but delicate odor. Postpaid 50c. Parfumerie Riviera, 11 E. 30th St., New York.

**FRENCH VANISHING CREAM RIVIERA**
Complexion insurance to motorists. Whitens the skin. Very holding but invisible with powder. Postpaid 35c. Parfumerie Riviera, 11 E. 30th St., N. Y.

**TREASURES AND GIFTS.** Chinese Mandarian combination paper-cutter and book-mark carved from fine ivory sent for 75c. The Far East Shop, 148 Cutler Bldg., Rochester, N. Y.

(Continued on page 16)

# Shoppers' and Buyers' Guide

**A classified list of business concerns which we recommend to the patronage of our readers**

(Continued from page 15)

## Specialty Shops—Cont.

**PAINTING ON SILKS,** chiffons, crepes, etc., made easy. Beautiful effects can be attained with BAXTER transparent colors.
Our Shop, 50 East 34th St., N. Y.

After much persuasion Mr. Baxter has decided to place on the market his own colors which he has perfected after two years of research and which he is now using.

The beauty of these colors is not only the transparency but the fastness and delicacy of effect obtained without destroying the lustre or hardening the materials.

Baxter transparent colors are used with great effect on parasols, gowns, etc. Set of six colors, brushes and full instruction sent prepaid on receipt of $7.00. Our Shop, 50 E. 34th St., N. Y.

**APRONS**—To introduce our exquisite monograms for trousseaux, etc., we will send a dainty apron of finest materials, hand-embroidered with your initial for $2. Janon Co., 47 W. 34th St., N.Y.

**"LOVE ME, LOVE MY DOG"**
This is the inscription on a most interesting dog dish which will not tip over—price $2. Joseph P. McHugh & Son, 9 W. 42d St., N. Y.

**THE TORII SHOP**
627 South Warren St., Syracuse, N. Y.
Personally selected imports interesting to gift, art, and novelty shops. Information on request.

**SOCIAL SUPPLY STUDIO.**
Beautiful hand-painted flowers of silk, net and lace for gowns, hats and favors. Send stamp for booklet. 418 West 118th Street, New York.

**CHRISTIAN J. DIERCKS**
has just returned from abroad and brings back unusual novelties for GIFTS, FAVORS, etc. His new shop is now open at 34 W. 36th St., N. Y.

## Studios

**THE FURNESS STUDIO** has opened The Furness Studio Shop at 22 East 34th St., N. Y., and is showing Portraits, Miniatures and Prints of famous Dogs, Cats and Horses.

**VOICE PLACEMENT**
Tone production a specialty.
Miss Adelaide Lander,
223 East 17th St., N. Y. Phone Stuyvesant 4097.

**MINIATURES FROM PHOTOGRAPHS**
Artistic, Accurate and Beautiful. The Lilian George Studios, Photographers, 5 W. 58th St., N. Y. (next to Plaza). Telephone 4870 Plaza.

## Tea Rooms

**THE SCOTCH TEA ROOM**
Breakfast, Luncheon, Tea. Orders taken for cakes and scones. Scotch Shortbread & Oat cakes a specialty. 31 West 46th St., N. Y. Tel. Bryant 6466.

**THE ROOF TREE TEA ROOM**
THE QUAINTEST SPOT IN NEW YORK
for AFTERNOON TEA and LUNCHEON
3 and 5 West Twenty-eighth Street, N. Y.

**THE STUDIO**
LUNCHEONS, 45c. DINNER, 75c.
Sandwiches, Cakes and Pies to Order.
Teana McLennan, 67 West 46th St., New York.

## Toilet Preparations

**MRS. VOUGHT,** 247 Fifth Avenue, New York. Scientific Facial and Scalp Treatments. A full line of high grade toilet preparations. Shampooing. Manicuring. Tel. Murray Hill 4854.

**La Mignon Astringent Lotion.** Reduces enlarged pores. Heals sunburn tan. Bleaches discolored necks. Refines coarse skin. 75c postpaid. La Mignon Co., 18 Sumner, Springfield, Mass.

**DR. DYS' Sachets de Toilette**
and other Complexion Specialties are purest and best in the world. Booklet sent free. V. Darsy, Dept. V, 14 W. 47th St., N. Y. Tel. Bryant 3329.

**CARE OF COMPLEXION AND HAIR**
My simple home treatment has given wonderful results. Information and samples on request. Agnes Graves, Goldsmith Bldg., Milwaukee, Wis.

**BICHARA PARFUMS**
and COMPLEXION SPECIALTIES.
Scientific COMPLEXION TREATMENTS $2.
15 E. 35th St., N. Y. Phone, Murray Hill 6122.

**"Sweet Briar"**—Dainty Deodorizing Powder. Used extensively by particular people. Postpaid, 25c and 50c per box. Trial Size, 10c. Jean Carrington, 25 West 36th Street, New York.

**Marinello-Bush & Co.** Skin, scalp, complexion specialist. Free samples & literature for home treatments. Shop treatments, facial, $1.25, scalp, $1. Bryant 3595. 25 W. 42nd St., N. Y.

**IMPORTED FACE POWDER,** Wonderful in texture and perfume. For gentlewomen of particular taste. $1.00 the box, prepaid. Bertha B. Paine, 200 W. 81st St., New York.

**Buena Skin Tonic. A Skin Astringent** For refined and cultured people. Protects and refines the Skin. All dealers, or Prepaid $1.00. Jean Wallace Butler, 422 S. Hoyne Ave., Chicago.

## Toilet Preparations—Cont.

**RITA COMPLEXION OIL,** a blending of choice vegetable extracts. Cleanses, softens and freshens the complexion. 2 oz. bot. $1.00 prepaid. R. C. O. Co., Suite 911, 225 5th Ave., N.Y.

**ANTISEPTIC HAIR POWDER**
Keeps the hair fluffy, requires less than other powder. 25 cts. Daintily perfumed, 40 cts. Mail, 5 cts. extra. Dr. A. M. Thorp, 69 W. 46th St., N.Y.

**"AMBRE ROYAL"**
Finest French Face Powder—send 10c for sample box, or visit VIOLET (Ve-o-lay) IMPORTING OFFICES, Dept. V, 71 West 35th St., N. Y.

## Travel

**P. & S. Wardrobe Trunks** 9 different grades in Full Size, Pony or ¾ Size, Steamer Size, Hat Trunks. Price $15 to $75. Write for booklet. J. F. Parkhurst & Son Co., 4-6 Rowe St. Bangor, Me.

**WILLOW CHAIRS FOR DECK USE**
Not affected by weather conditions. The loose seat cushions can be taken indoors. Booklet on request.
JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

**Automobile Tours in Europe.** England, Wales, Brittany, Chateau Country, Alps, Riviera, Black Forest. Six tours, June and July. Booklets. Raymond & Whitcomb Co., 225 5th Ave., N. Y.

## Trophies

**LOVING CUPS** and other Trophies in sterling silver for sporting prizes. Unusual, artistic, practical. Send for illustrated Trophy Circular. JARVIE, silversmith, 81 Exchange Ave., Chicago.

## Unusual Gifts

**UNUSUAL STEAMER BASKETS**
Filled with fruit and surprises.
Daintily wrapped. $5, $7.50, $10 and $15.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**WILE-AWAY STEAMER BOXES**
A gift for every day. Contents selected for the individual. Prices $5 up.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**FOR CHILDREN—WILE-AWAY BOXES**
Ideal for birthdays, convalescence or journeys. Each one individual. Prices from $4.
Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**FOLDING HAT STAND.** Attractively decorated, in gift-box with rhyme. Convenient for travel and home use. Price $1.00 postpaid. Elizabeth H. Pusey, 176 Madison Ave., N. Y.

**SAFE AND SANE 4th OF JULY.** Unique box of appropriate and patriotic gifts for children, $5.00. Write for Booklet. Adelaide W. Ramage, 696 St. Nicholas Avenue, New York.

**"Thoughtful Little Gifts"** Illustrated. Containing unique, simple gifts that give pleasure and appreciation to giver and receiver. Sent on request. Pohlson's Gift Shop, Pawtucket, R. I.

**LA BOTTEGA,** 400 Madison Ave., 47th St., N.Y. Unique pieces of Italian terra cotta, china, pictures, frames, book rests, suitable for wedding gifts. Artistic framing. Agent of O. Cusumano.

**SPOON STRAW—FOR LEMONADE**
of Bohemian Glass, a practical and quaint souvenir. In gift box with verse 25c.
"Studio Shop," Studios 20 & 21, 95 5th Ave., N. Y.

**THE LITTLE CRAFTS SHOP**
Hartford, Conn. Importers Dutch Pewter Porringer with Nut Spoon wrapped in charming foreign paper and boxed. Post paid $2.50.

**THE LAVENDER SHOP**
Sachets, Lavender, Lilac or Lily of the Valley with cards 50c. Skirt Hangers, Pink, Blue, Lavender, White, 50c. 634 Slater Bldg., Worcester, Mass.

**WE WANT CRAFT SHOPS**
and specialty shops to write for our illustrated plates of new gift thoughts, showing work of our members, Forest Craft Guild, Grand Rapids, Mich.

## Willow Furniture

**WE RECOMMEND McHUGHWILLOW**
FURNITURE for town and country houses. An interesting booklet and sketches on request.
JOSEPH P. McHUGH & SON, 9 W. 42D ST., N. Y.

**NEW YORK MAKE SINCE 1893**
McHughwillow furniture is not sold through agents. Write direct to JOSEPH P. McHUGH & SON, 9 W. 42D STREET, OPPOSITE LIBRARY, NEW YORK

**STANDARD AND EXCLUSIVE DESIGNS**
in hand wrought willow ware. Booklet & sketches on request. Walter J. Brennan Co., 14 E. 47th St. bet. Mad. & 5th. (Formerly 437 Lexington Ave.)

# A Private Sale That You Can Attend Without Leaving Home

## "S and X"

READ THESE MESSAGES! SOME DAY, A BIG DISCOVERY WILL BE YOUR REWARD.

Heirlooms rarely disposed of, rare jewels, and prize collections are here offered to you at prices that would be double if you had to get them from a dealer. Also gowns and hats in amazing variety. You save the cost of an agent's commission if you buy through the "S and X."

That superfluous silver that has been lying away in the safe for years; those expensive gowns that you have hardly worn; your riding togs, useless to you for your summer on the yacht this year—why not dispose of these things through the discreet medium of our "S and X"?

*How to Answer the Messages in This Number:*

Put your reply in a stamped envelope with the number of the message written in the corner (for instance, 1250-A). Then enclose this in an outer envelope and mail to "S and X" Service, Vogue, 443 Fourth Avenue, New York.

*Enclose no money in this reply. Wait till the advertiser writes to you.*

If her answer to your letter is satisfactory, send Vogue your money order or certified check for the amount agreed upon. We will have the advertised article sent you, and will keep your money on deposit till you instruct us to send it to the advertiser, or till you have returned the article to her. Never send any article to Vogue.

*How to Insert a Message of Your Own.*

If you do not find below exactly what you are looking for, try a message of your own. The rate is $1 for 25 words or less; additional words 5c each.

## Wearing Apparel

A PIECE of old rose point lace. Could be used as a robe or as wedding veil. Price $700. No. 974-A.

FOR SALE: Beautiful blue brocade street dress, latest model, never worn on account of mourning. Size 34. Cost $75. Will sell for $40. No. 975-A.

FOR SALE: Black and white checked habit for side saddle. Hertz model. Size 32-34. In perfect condition. Cost $115. Will sell for $30. No. 977-A.

LIGHT blue brocade evening gown. Perfect condition. Selling on account of mourning. Bust 36. Price $35. No. 978-A.

BLACK and white motor coat. Latest cut. Just made by fashionable New York tailor. Cost $75. For sale for $45. Never worn. Very smart. No. 979-A.

WANTED: Infant's layette, or any single articles of long clothing. Must be good condition, material, and reasonable in price. No. 145-B.

## Miscellaneous

A HEART-SHAPED diamond, size 1½-1/16-1/64 karats, stone is brilliant, absolutely white and flawless. Make a beautiful engagement or lavalierre. Price $400. No. 973-A.

FOR RENT: Furnished apartment for Summer months. On Riverside Drive, near 125th Street. Convenient to Subway, Broadway and Fifth Avenue Bus. Seven large rooms and bath. No. 976-A.

WILL sell, green wicker and rattan McHugh Jericho tea cart for $15. Cost $20. New and in perfect condition. Crating and express prepaid. No. 980-A.

FOR SALE: My entire Indian collection, including Navajo rugs and Zerapes, Apache baskets, pottery, etc. All purchased direct from the Indians. Make an attractive den. No. 981-A.

## Professional Services

WANTED by a young lady of Southern family, position for Summer months as traveling companion, or music governess to children between ages of eight and eighteen years. No. 273-C.

EXPERIENCED Englishwoman, would take entire charge of children, or care of invalid. Good dressmaker, $40 monthly. No. 274-C.

PHILADELPHIA young lady, conversant in art, music and languages, experienced traveler, desires one or two young ladies to complete party of four, for European travel during Summer months. Highest references given and expected. Fee and expenses required. No. 276-C.

YOUNG lady speaking English and German wishes position as companion. Good packer, sewer. Accustomed to traveling. Five years with family. Best references. Will travel anywhere. No. 277-C.

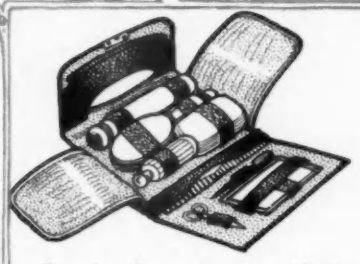
ITALIAN young lady, good family, desires position as companion on foreign tour. Experienced traveler, speaks Italian, French and English; art and music student; trained nurse, competent to care for sick, but does not desire care of invalids. No. 275-C.

GRADUATE nurse, children's specialist, desires care of infant or children, fond of traveling, highest credentials. No. 278-C.

WANTED: Dressmaker, reliable in every way. Take charge of workroom. About five girls. Reference required. Town 15,000 in Pennsylvania. Further particulars. No. 279-C.

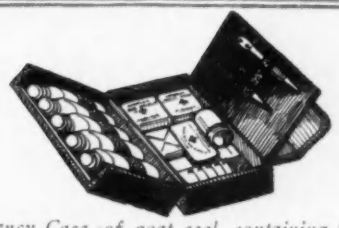
SOUTHERN lady of best social reference has taken, for Summer months, modern apartment conveniently located in New York City and will chaperone ladies wishing to visit New York. Rooms with bath, very reasonable. No. 280-C.

# Motoring & Traveling Accessories



*Dressing Case, of goat seal, leather lined, nickel and ivory fittings, suitable for men or women* ..... $5.95

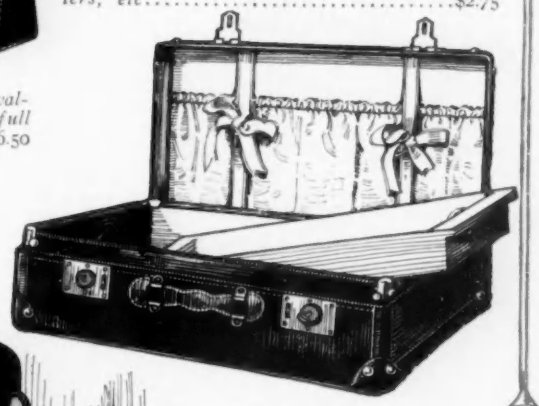
*Traveling Bag, of genuine seal walrus, leather lined, riveted frame, full cut, fourteen to eighteen inches,* $6.50



*Emergency Case, of goat seal, containing five medicine bottles, gauze bandage, adhesive plasters, etc* ..... $2.75

*Restaurant Set, case made of enamel duck, sole-leather corners, tray lined with green felt, straps to fasten on running board of automobile. Equipped for six people,* $14.50; *for four people* ..... $11.50

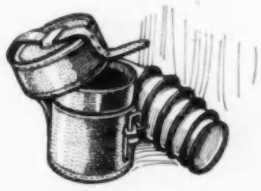
*Wash-up of goat seal, containing folding rubber basin, towel, washcloth and soap dish* ..... $5.00



*Week-end Suit Case, made of enamel duck; tray, and shirred pockets.*
*24 inches* ..... $5.50
*26 inches* ..... 5.95
*28 inches* ..... 6.25

*Plaited Moire Silk Bag, with tassel in frame* ..... $5.00

*Folding Sewing Bag, made of black or colored Morocco, silk lined, unfitted* ..... $2.95

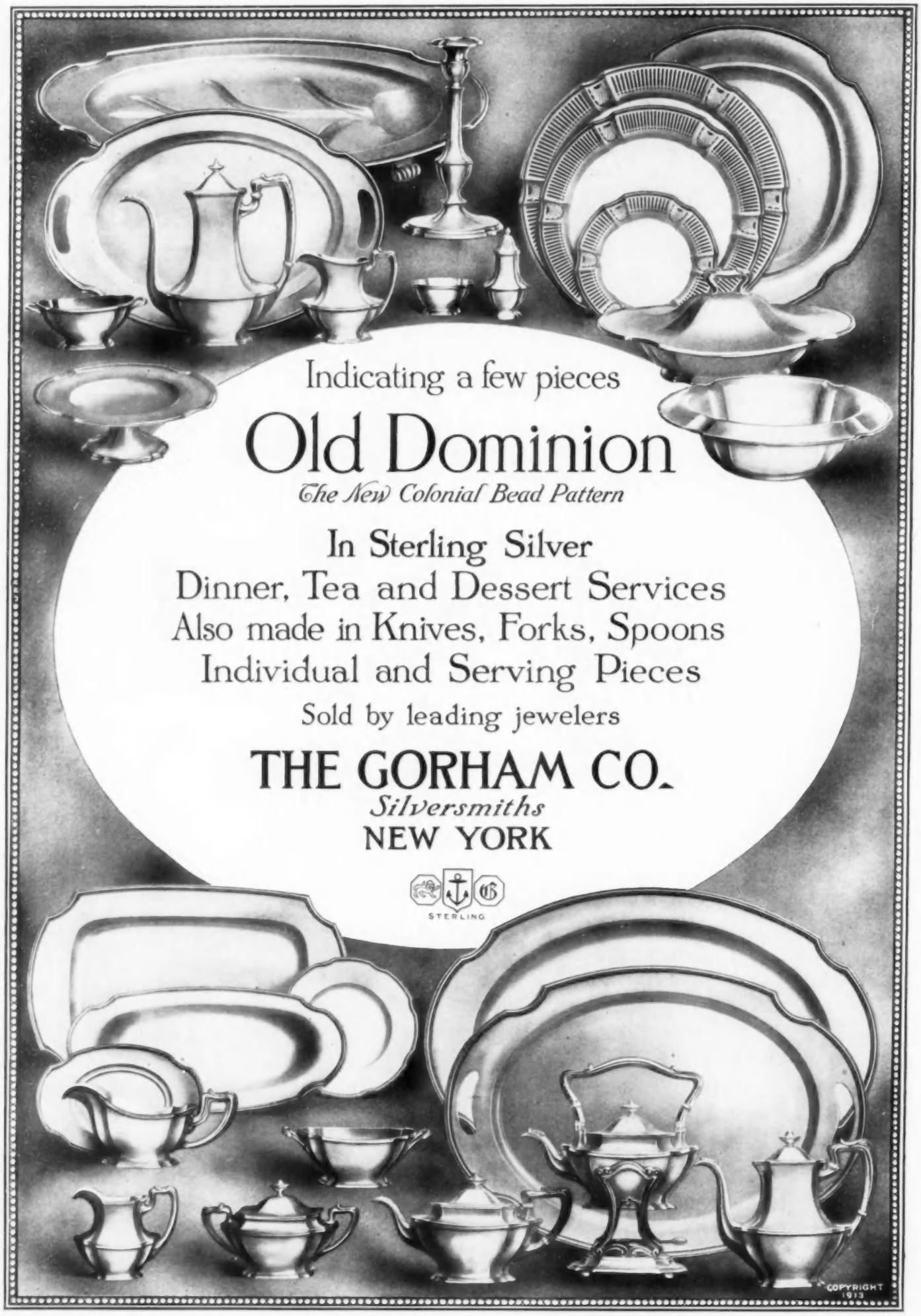


*Nest of Enamel Cups in sole-leather case—three cups,* $3.75; *four cups,* $4.50; *six cups* ..... $5.50

## STERN BROTHERS

West Twenty-Second Street  West Twenty-Third Street

NEW YORK


Indicating a few pieces
Old Dominion
The New Colonial Bead Pattern
In Sterling Silver
Dinner, Tea and Dessert Services
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*In This Number*

**BATHING SUITS**

*in the*

**NEW MODE**

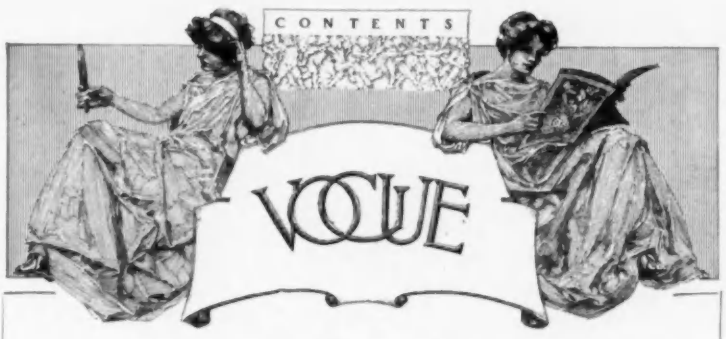
*Vogue's Summer Plans*

There is a wonderfully fine collection of bathing suits in this number. Turn to pages 52 and 53. You will make a better appearance on any beach from Newport to Santa Barbara if your wardrobe includes at least one of these charming and original models.

If you are going abroad this summer, let Vogue tell you just where to shop and where to stay. Do not choose a Paris dressmaker at random; write to Vogue and we will tell you where to get the clothes you want and at the price you care to buy.

Keep Vogue by your side this summer. All our services remain open. You can shop through Vogue, as page 118 points out. You can buy Vogue Patterns. Five sensible designs are shown on page 8. And because the march of the fashions is never ending, you can study the new models produced this summer and punctually reported in the next five numbers of Vogue. Then when the time arrives to plan your Fall wardrobe, you will have stolen a march upon those women who heedlessly shut their eyes to the fashions in July and August.

Vogue takes no holiday. Be sure that Vogue goes with you on yours. Send Vogue word at least a fortnight before you change your address.

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VOL. 41. NO. 11
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Cover Design by Helen Dryden
"S & X" Department - 16
Mrs. Oren Root—Photograph - 20
Social Magnets of Paris Fashion—Illustrated - 21-24
The Racing Season Opens for Society—Photographs - 25-27
A Princess Who Paints Royalty—Illustrated - 28-29
The Dainty Summer Dancing Frock—Illustrations - 30
The Débutante's Trial by Ordeal - 31-32
Woman's Waterloo - 32
When Virginia Dances—Illustrated - 33
As Seen by Him - 34
The Name Place of a Famous Woman—Illustrated - 35
A Second Motherhood—Editorial - 36
Little Men and Women and Their Mothers—Photographs - 37
A Glimpse Through a Garden Gate—Illustrated - 38-39
The New Lorgnon—Illustrations - 40
Summer Wraps and Hats—Illustrations - 41
The Summer Evening Gown—Photographs - 42
Seen in the Shops—Illustrated - 43-44
Dresses for the Young Girl—Illustrations - 45
Summer Drinks and Desserts—Illustrated - 46
Within a Garden Wall—Illustrated - 47
Smart Fashions for Limited Incomes—Illustrated - 48
Where New York Society Rides—Photographs - 49
The Tub Frock: Successor to the Linen Suit—Illustrated - 50-51
High Tide in Bathing Fashions—Illustrated - 52-53
Modes in Cotton and Linen—Illustrations - 54
A Lingerie Costume and the New Veils—Illustrations - 55
The Drawing-Room Shop—Illustrated - 56
The English Home of the Late J. Pierpont Morgan—Photographs - 57
From the Private Wardrobe of Doris Keane—Photographs - 58
Seen on the Stage—Illustrated - 59-60
How Mary Pickford Dresses—Photographs - 61
Two Naval Weddings—Photographs - 62
Garden Party Gowns—Illustrations - 63
Vogue's Pattern Service - 64-68-70-72
In Pursuit of the Paris Bargain—Illustrated - 66
Tools of Two Trades—Illustrated - 78
What They Read - 82-88
The Electric Glides into Favor—Illustrated - 90
Gardens in the Air—Illustrated - 92-94
Paris Vogue Points—Illustrated - 96
Society - 98-100
Art - 102-104
On Her Dressing-Table - 108

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*The Next Vogue*

**EUROPEAN**

*and*

**TRAVEL**

*Number*

*Dated June 15. On Sale June 9*

You will be better prepared for your summer travels if you read the next Vogue before embarking. And if you are not traveling this year, this next number will carry you in imagination to delightful places overseas.

Vogue is one of the most cosmopolitan of magazines. Therefore we find it an especially congenial task to devote one number a year to travel, and to the scenes that await you at your journey's end.

Last year we followed the course of American empire to Panama; this year we go westward to Manila, that amazing American city with its trolleys and motors, and electric lights, set on the edge of a savage tropical island.

From Manila the next Vogue takes you to Tokio and the Mikado's annual garden party. Standing under the imperial cherry trees, you watch the Emperor and his suite parading through the palace gardens.

And in planning our travels we have not forgotten what to take; for the next Vogue tells how to select traveling clothes and luggage, and all the little comforts that make life pleasant in steamship, train, and hotel.

The London season will be at its hight when this number is on sale, and an article by the Hon. Mrs. Fitzroy Stewart on the American peeresses who are foremost hostesses in London, will be of special interest.

Photograph by The Rochlitz Studio

M R S . O R E N R O O T

*Mrs. Root, wife of Mr. Oren Root, a nephew of the former Secretary of State, is the sister of Mrs. Andrew Robeson Sargent of Boston, and of Mrs. Philip Lydig of New York*

# SOCIAL MAGNETS OF PARIS FASHION

## The Gala Conferences, the Art Exhibitions, the Longchamp Races, and the Theatres, Especially the New Théâtre Champs Elysées, These Are the Lodestones Which Draw Smart Woman to See and to be Seen

*The tiny hat, the high frill, and the throat band suggest a dainty Nattier portrait*

THE first of a series of gala conferences at the Université des Annales was held a few days ago when Edouard Herriot gave a delightful causerie on the works of Edmond Rostand. *"Cantique de l'Aile"* afforded an excellent opportunity for apt remarks about the German dirigible which recently soared over the frontier and dropped into a French camp. The audience was wild with enthusiasm when Edmond Rostand read selections from his own pen, and very much amused when he made an obeisance in the direction of the loge which was occupied by his talented wife and son, and referred to them as his "formidable family."

Paris is conference mad; so much so that many of the theatres have to open their doors at half-past four to the hundreds which never fail to appear to applaud some popular *conférencier*, and to encore the inevitable song and dance. A conference by André de Fouquières was backed by a colored cake-walk, Anna Held, and "The Belle of New York," the last delivered with an extremely French accent and many French gestures.

THE FLY-AWAY HAT TRIMMINGS

Judging by the success of its inaugural fête, the new Comédie des Champs Élysées bids fair to become one of the most popular conference playhouses. At its opening Marcel Prévost gave an interesting talk on *"La Femme et le Théâtre,"* but because of the waving forest of aigrettes immediately in front of me I could see neither the lecturer nor the fair actresses who assisted him, so I fell to admiring the hats.

At my left was a crownless hat — unless the single thickness of tulle which was fitted closely over the head might be dignified by the name of "crown." The tulle was exceedingly sheer, and so showed the perfectly dressed blond hair underneath. Over this, set low on the head, was a brim of black, glacé straw trimmed in the back with paradise feathers. At my right was a confection consisting of an enormous bow of black moire posed at a perilous angle on the side of a tiny calotte of glazed straw.

Tiny hats of black chip—so shiny that they look as if they had been treated with a coat of varnish—trimmed with fly-away bows of black moire ribbon, are very smart at the moment. Several blocked my view at this conference. These hats are usually so small that the hair quite fills the crown, and they are rendered piquant by the suggestion of a brim which rolls up close to the head on one side. A most audacious, three-looped bow of five-inch black moire ribbon is posed at a rakish angle. Similar hats of glazed chip are made with rather high, narrow crowns and exceedingly narrow brims. The one sketched at the left of this page was worn at Longchamp. The open corsage, the frill of tulle, and the band of velvet high about the throat, are all suggestive of old, Nattier portraits or the exquisite little figures by Watteau.

The boxes in the new Théâtre Champs Élysées were well filled a few nights ago when Mme. Barrientos, the celebrated *chanteuse* from Argentina, with her small but pleasing voice, made her début in "Lucia." Thursday night is "society night" at the Théâtre Champs Élysées, which, under the clever management of M. Gabriel Astruc, has become the most formidable rival of the Paris Opera. It is here that nowadays one sees the most brilliant audiences.

The central figure in the marquise de Ganay's box was Mrs. John Astor, soberly gowned in the dark blue brocade costume sketched at the upper left of page 22. The front of her low bodice was made of delicate gold lace laid over white tulle. Her black tulle scarf was attached to the bodice just in front of each shoulder by jeweled pins, a large bow-knot of diamonds sparkled on her breast, and a blazing thread of diamonds ran in and out her hair. Her lovely string of pearls, instead of being hung about her neck, was draped piquantly from her bodice.

A FAN REVIVAL

Mrs. Astor carried the huge fan of black ostrich which is shown in the lower sketch on this page. A young woman in the same loge waved the quill fan sketched at the top of the same group. It was quite as large as Mrs. Astor's, but was of an irregular shape, resembling a spread swan's wing. The duchesse de Talleyrand (*née* Gould), who sat on the opposite side of the house, carried the interesting, old, painted fan shown in the middle of the group. It harmonized well with her soft frock of pink satin with its bodice of tulle and silver lace. A full-blown rose was placed high in her dark hair.

Mrs. Vanderbilt appeared in one of the simple frocks which she so much affects and which so well become her. The wonderful black necklace she so frequently wears was thrown into charming contrast by a closely draped bodice of emerald green. On this same evening Mrs. Potter Palmer wore a rich gown of black lace with touches of violet on the corsage. Instead of a tiara she wore a black aigrette in her coiffure.

The comfortable armchairs and the perfect ventilation added not a little to the enjoyment of a play at the new Comédie Élysées where M. Poirier recently presented Kistemaeckers's *"L'Exilée"* with clever

*A thread of diamonds in her hair, and a black feather fan were charming accessories to Mrs. Astor's costume*

*The duchesse de Talleyrand (née Gould) fluttered an old, painted fan that harmonized with her gown of pink satin*

*On Thursday night—"society night" at the Théâtre Champs Élysées—was seen this quill fan, spread wing-like*

*Mrs. John Astor, though sober her gown of dark blue brocade and black tulle, was the brightest figure in the box of the marquise de Ganay*

*A theatrical sketch was the "mise en scène" for a tea-gown that blended perfectly a half dozen colors*

*That this frock was designed for a young girl (she who acts in this same playette) there can be no doubt*

Martha Brandès in the leading rôle. Monna Delza, who has an important part in the play, wears, in one act, a simple frock of champagne-colored satin, long-sleeved and exceedingly high-waisted. The narrow skirt, instead of being hemmed at the bottom, is finished with a half-inch binding of satin which is curiously effective. Monna Delza is gowned by Doucet.

The costumes for Richepin's Persian poem-play, "*Le Minaret*," at the Théâtre Renaissance, were designed by Paul Poiret, who loves nothing so much as the splendid, barbaric dress of the orient. In the costumes for this picturesque play he has excelled even himself. The favorites of the harem are robed in silver tissue and black gauze, in rose and emerald, and in yellow and vivid blue, all gorgeously embroidered and fringed. Unique and beautiful are the head-dresses of pearls and gold, and the sandals with pointed toes that curve upward in golden spirals.

Two very attractive gowns which were seen in a little playette are shown at the upper right, on this page. The tea-gown of Malines lace was hung over pale pink chiffon, and was girdled with Saxe-blue velvet drawn through a buckle of jet. A band of rose-colored satin and folds of white tulle formed the corsage. Over this was worn a mantle of Saxe-blue chiffon with a wired collar of Malines. Particularly pretty were the long sleeves of blue chiffon. The young girl's dress shown at the right was of *tilleul* chiffon, flounced at intervals with Alençon lace. A girdle of brick-colored velvet added a pretty note of color. A half-blown rose was placed at the waistline, and another appeared at the top of the lowest flounce.

ARTISTS IN OILS AND IN DRESS

Art exhibitions are the order of the day. In addition to several smaller exhibitions there is the "Arts and Decorations" at the Louvre, the works of David and his pupils at the Petit Palais, Dannat at the Galéries Georges Petit, and, latest of all, the Spring Salon. At a private view at the Salon I noticed particularly a pleasing portrait of Mme. Poincaré and one of the familiar features of Enrico Caruso. There were two or three nudes by Eugene Ullman which suggested Manet.

It is with a great deal of pleasure this year that one turns to the dignified canvases in the David exhibition. Raising my eyes from a mellow Fragonard at the sound of an English voice at my elbow, I found myself but three paces from the energetic, little, blue-hatted figure of Christabel Pankhurst. I watched her for some minutes as she moved restlessly through the rooms. A far cry it seemed from the stately, pictured ladies on the walls—the Madame Récamiers, the Empress Josephines, and the other beauties of old-world fame—to this bit of fugitive militancy.

My eyes were still bent on the doorway through which Miss Pankhurst had disappeared, when a woman entered clad in a sable cloak so handsome that one involuntarily wondered what marvel of a gown it concealed. A moment later, when she threw open her wrap, I saw the front of an exquisitely simple frock of white crêpe belted with a wide, violet ribbon, and fastened all the way down the front with white ball-buttons. The deep square of the bodice top was filled in with a V of tulle edged with a plaited tulle frill so wide that it almost framed her small, dark face. Her stockings were of violet silk, and she wore steel-buckled cothurns of black velvet.

*Transparent tulle plaitings are confined by a satin bayadere sash*

SEEN BETWEEN THE SHOWERS

Sudden showers are characteristic of Paris weather, so an umbrella usually completes the toilettes of all who are not in motors. The pleasure seekers

who were lured to Longchamp by the brilliancy of the sun on the day of the opening race of the spring season were met at the gate by a deluge which ruffled many tempers and ruined countless frocks.

The hat of black tagal sketched on this page presented a sorry sight after the shower. It was conspicuous as being the first smart, large hat that has appeared thus far. Its sole trimming was a band with a flat bow of black grosgrain ribbon and a fold of black tulle which overhung the broad brim.

After the shower the promenade was gay with people who were forced to wade through pools of water in the most fragile of black satin slippers—for with afternoon dress the Parisienne is shod as if for a ball. The climax in gossamer hosiery was reached to-day when a manikin appeared in black, fish-net stockings. They were quite as open and quite as transparent as the familiar, diamond-mesh veil, and they made their wearer very conspicuous. Equally transparent, although of a different texture, were the stockings worn by one of the best-dressed mondaines of Paris. They were of dark blue silk, and quite as sheer as the thinnest chiffon that ever came from the loom, so they served only to make the ankle conspicuous instead of covering it.

"WHO'S WHO" AT LONGCHAMP

Prominent society folk never miss the opening day of the Longchamp or Auteuil season; so in spite of the inclement weather there was a goodly showing of well-known people and many pretty frocks.

Mrs. William K. Vanderbilt, who, contrary to the custom of so many even among the best-dressed women in Paris, is always gowned most appropriately for this sporting occasion, looked extremely pretty in a Chéruit coat of navy blue serge, a blue serge skirt, and a small turban of navy blue silk trimmed with black Numidie. Her costume is sketched in the upper left corner of page 24. A wide breadth of serge which hung loose from the waist-line in the back was caught up at the knees on each side of the front to form a pleasing skirt drapery. Two box plaits crossed the shoulders

*The first really large hat of the season—a black tagal with a hanging black tulle fold—was seen on the opening day at Longchamp*

*The Duchess of Marlborough and Mrs. W. K. Vanderbilt, Sr., seldom fail to be in Paris for the first days of the spring races*

and buttoned at the throat with white pearl buttons. In the back these plaits widened as they fell from the shoulders and disappeared under the lower edge of the coat. The long sleeves were inconspicuously cuffed at the wrist.

The day following Mrs. Vanderbilt appeared in a suit of Bordeaux cloth very simply tailored, and a small black hat trimmed with a flaring bow of black moire. With Mrs. Vanderbilt were the Duchess of Marlborough and the Countess Széchenyi. The former looked extremely pretty in a frock of bronze-gray brocaded crêpe trimmed with black satin, and an exquisite black hat. The Countess Széchenyi wore a black satin gown and a Directoire coat of black ottoman silk which showed a hairline of white. Both coat and skirt were trimmed with white silk cord.

Navy blue serge was chosen by Madame Marghiloman (formerly Lady Avery) for her smart costume. The bolero was brightened by a waistcoat and cuffs of fine, yellow linen, trimmed with narrow linen flutings.

Another smart frock of blue serge, sketched at the lower left on this page, was girdled with a drapery of black satin. It was finished at the neck with a five-inch standing frill made of a single layer of sheer, white tulle with just enough fulness to make it flare up prettily about the ears. It narrowed as it approached the bust, where it disappeared.

Very dark brown broadcloth was worn by Princess Murat. Her suit was simply made with a godet fulness in the coat which was just long enough to cover the hips.

Madame Jean Stern was enveloped in a shapely mantle of broadtail, and Madame Maurice Ephrussi (née Rothschilds) wore a loose, three-quarter coat of *tête-de nègre* velvet, the irregular lower edge of which was bordered with Venise lace.

NOVELTIES APLENTY AT THE RACES

Crossing the paddock I saw a manikin in a high-waisted, Poiret frock and heelless cothurns of black satin. With her walked a companion shod with a pair of satin cothurns with extremely high heels of violet velvet. In the tribunes there were several frocks of black satin with wide, tightly draped girdles. The bodices were cut square down to the girdles and partially filled in with frills of black and white tulle.

The oddly pretty frock of chestnut satin sketched in the upper right corner of page 24 was worn with a hat trimmed with heron plumes. Frills of chestnut tulle finished the neck and sleeves. The jacket fronts passed under the arms and were tied in a large, flat bow in the back, and instead of a flower, clustered loops of wide, rose-colored ribbon adorned the corsage.

Equally chic was the frock of silk rep of a dull, mustard-green shade, also sketched on page 24. This frock was girdled with black satin, and the tucker and frill were of white tulle. A bronze quill was the only trimming on the small hat of black, glazed straw which quite concealed the right eye of the wearer.

There is always something new to see at

*The latest and sheerest development of the ruff consists of but a single thickness of fine tulle with nary a plait*

*A crêpe skirt and a chiffon tunic, shaped with a crêpe sash, the whole in mimosa color, is all there is to this theatre frock*

*A race costume of dark blue serge, worn by Mrs. W. K. Vanderbilt, shows genuine novelty in the handling of the box plait*

*Lady Curzon (on the right), one of the fairest women of England, chatting with a friend at the Longchamp race course*

*In this satin frock of chestnut hue, clustered loops of wide, rose-colored ribbon replace the ubiquitous corsage flower*

*In many costumes the bodice is naught but a deep girdle, built up with frills of tulle*

the races—the latest confection in millinery, the newest whim in jewelry, or a manikin clad in the latest creation of the house she represents. At Longchamp I noticed some new pendant earrings, emeralds this time instead of pearls. Cut square and surrounded by diamonds, they swung by the corners from short, slender, platinum chains. Another pair of similar earrings was diamond-shaped.

CHEZ LA MAISON LUCILE

Very rarely do couturiers show wedding gowns at their openings, and mourning gowns are almost unheard of! Lucile, however, showed both, and curiously enough it was a widow's trailing gown of black chiffon and tulle—very aptly called *"Console-moi"*—which was most admired. Worn by a tall, English girl who looked as if she had just stepped out of one of Du Maurier's drawings, it hung in graceful lines from a rather small, high waist. A long scarf consisting of a width of black tulle bound her hair and, falling to her heels, trailed on the floor.

The wedding gown of brocade was cut round length, and the veil, which was carried by bridesmaids gowned in pink chiffon, was as long as a court train, and was bordered on the edges with a rope of large pearls. One end of the veil was drawn over the face, and fell below the waist. It was held in place on the head by a simple filet of pearls and tiny nosegays of orange blossoms above the ears.

Conspicuous in Lucile's collection are richly colored tea-gowns and dainty boudoir confections. Boudoir gowns were shown with the charming little caps bordered by tiny, shaped pieces of lace or embroidery which were wired to stand out over the ears. Also at this opening there were several one-piece, cloth dresses in white, in navy blue, and in gray. These were straight and slim, with very little fulness in the skirts and none at all in the waists. The bodices were drawn tightly over the bust and caught under wide belts that showed no wrinkle. A prominent feature of these dresses is the patch pocket which is placed rather low on each hip. Lucile's newest coats are suggestive of Zouave jackets, and the blouses have rolling collars of lace which turn down over the coats in back.

Last year this designer showed a great variety of pearl earrings; this year she uses diamonds. The earrings are very long, and frequently consist of four or five diamonds hung on a slender chain, with the smallest diamond at the lobe of the ear. Lucile favors the low coiffure with curls above the ear, and the head bound with braids. Her parasols have long handles and are carried like Tosca canes.

THE STREAMERED HAT

Streamers are occasionally seen on hats. The quaintest thing in streamers was worn by an English girl on one of the Longchamp race days. An inch-wide, black moire ribbon fell from the right side of the hat, was drawn across the throat and tossed over the left shoulder, where it hung in an unbroken line to the heels.

Lucile uses streamers, both wide and narrow, on many of her hats. She also uses the lace veil. This is not worn French fashion, but hangs from the brim of the hat in a typically English way. She also uses veils of tulle, with all the edges bound with extremely narrow cords of satin.

Hat-pins are becoming conspicuous again, not because of their size, but because they are worn in pairs. The smartest ones are made of fresh-water pearls and are placed directly in front, about four inches apart. E. G.

Copyright by International News Service
*Mrs. J. Lee Tailer wears the little jacket, draped skirt, and mono-plumed hat that received their cachet at the Paris races*

Photograph by Paul Thompson
*Mrs. Oren Root is the wearer of a braid-bound cloth suit, striking in its simplicity amidst the season's much draped models*

Copyright by International News Service
*Mrs. J. Allen Townsend departs from the strictly tailor-made genre only in the almost negligible elaboration of her waist*

*Mrs. Clarence W. Mackay at the wheel of her car*

*Miss Marjorie Curtis and Mr. Samuel Hinckley*

**THE ENTHUSIASM OF THOSE WHO FLOCKED TO THE ANNUAL STEEPLECHASE MEET OF THE ROCKAWAY HUNTING CLUB AT HEWLETT BAY PARK, L. I., GAVE A KEEN SPUR TO THE OPENING OF THE RACING SEASON**

Copyright by International News Service

*Mrs. J. W. Minturn in a top coat cut on extreme lines, and Miss Edith Mortimer in a mannish suit of black and white whipcord*

*Miss Eugénie Ladenburg, as befits an accomplished horsewoman, rarely misses a race meet*

Photograph by Paul Thompson

*Mr. Snowden Fahnstock with his wife and Mrs. Theodore Roosevelt, Jr., both of whom are attired in draped costumes of delusive fulness*

Copyright by International News Service

*A triple skirt, topped by an Eton jacket and ample furs, is the smart attire of Mrs. Cornelius Tangeman*

Copyright by International News Service

*Mrs. Ogden Livingston Mills, in the smallness of her hat and the slimness of her tailor-made, presents the accepted smart silhouette*

Photograph by Paul Thompson

*In this suit, worn by Mrs. Stephen H. Brown, the overlapping of the jacket upon the skirt is cleverly achieved*

**THE SMARTLY ATTIRED FOLLOWERS OF THE SPORT OF RACING, WHOSE MOTOR CARS FILLED THE PARKING SPACE AT THE SIDE OF THE TRACK**

Copyright by International News Service

*The mode of the contrasting coat and skirt numbers Mrs. Samuel Stevens Sands among its wearers*

Copyright by International News Service

*A black-and-white ribbon sautoir of unusual width has been adopted by Miss Claire Bird*

Copyright by International News Service

*Miss Elizabeth Godwin clad in furs, a necessary protection against winds that swept the course*

Photo by Paul Thompson

*Mrs. Charles C. Rumsey, wife of the well-known polo player, wore a smart suit sashed bayadere fashion*

Photo by Paul Thompson

*Mrs. Harry B. Sargeant was hatted in a chic, beribboned sailor*

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*Mr. Paul D. Cravath, president of the Piping Rock Country Club of Locust Valley, Long Island, is accompanied by his daughter, Miss Vera Cravath, horse enthusiasts both of them*

Photograph by Underwood & Underwood

*Miss Marion Hollins and Mrs. Payne Whitney congratulating Mr. Richard Mortimer, Jr., who won the Cedarhurst Cup, and came in second in the Hewlett Park Plate race*

*Seven times has His Imperial Majesty, the German Emperor, sat to Her Serene Highness, the Princess Lwoff-Parlaghy, for his portrait*

*Princess Parlaghy's fine interpretation of the character of a warm friend of hers, Mr. Joseph Choate, the former Ambassador to England*

*A preliminary sketch for the portrait of Myron T. Herrick, Ambassador to France, who had to leave for his post before the picture was finished*

*The only portrait for which Prince Otto Bismarck, the Iron Chancellor, ever consented to sit was that painted by the Hungarian Princess*

# A PRINCESS WHO PAINTS ROYALTY

## A Hungarian Serene Highness Who Consecrates Her Art, Not to Portraying the Physical Charms of Women, but to Limning the Character of Makers of History

**By REBECCA HOOPER EASTMAN**

AT the mere mention of the name, Princess Lwoff-Parlaghy, curiosity is piqued. Why does the Princess Lwoff-Parlaghy paint only men? How did it happen that Mr. Andrew Carnegie, who could never be induced to sit for any artist, was eager to have his portrait painted by the Princess? Who is this mysterious Princess, of whom New Yorkers occasionally catch a glimpse on the Avenue, in her coronet-decorated brougham?

After all, the reason that the Princess Lwoff-Parlaghy paints only men is, like all mysteries, when one gets to the heart of them, strikingly simple. The catalog of a woman's physical attractions—her regular features, her unlined forehead, her smiling eyes—is quite uninteresting to the artist who has painted the great men of the world. Why, indeed, should the Princess care to paint beautiful women, lovely as they are, when she has made the eyes of Bismarck, the German Emperor, and Sudermann live again on canvas? What would be the point in the Princess's depicting pretty hands with tapering, well-manicured fingers, when she is one of the few painters who can delineate the character in the hand of an emperor, king, or general?

Of course, it is perfectly true that some women have character in their hands and faces, and the Princess has painted a few such, but so far she has chosen only Europeans — grand duchesses, women whose countenances are full of individuality, and who are seventy years and upward. Youth, as such, seems apparently to have no charm for this artist.

The Princess has painted the German Emperor no less than seven times, and has also made portraits of the kings of Saxony, Wurtemberg, and Servia. At Marienbad, a few years since, at an exhibition of her paintings which she gave for the benefit of the Society for the Protection of Animals (the Princess's second passion, after art, is animals), she met King Edward VII; indeed, His Majesty had consented to open her exhibition for her. Shortly after this Edward sat to the Princess for his portrait. Besides these royalties, the Princess has to her credit a long list of the uncrowned kings of the world of art and literature.

*Her Highness, the Princess Lwoff-Parlaghy, of Hungary, whose brush has caught the genius and the majesty of great men and kings*

### A WOMAN WHO PAINTS MEN

But although she paints only famous men and women well in their prime, let no one imagine for a moment that the Princess despises youth and beauty or scorns them in her own person. She herself is young, and her face, pale as it is, is most attractive, although its charm is perhaps the second thing one would notice; there is in it so much latent strength that the beholder notes its power above any other quality. And then there is a glory of reddish golden hair that takes the breath.

One would think the Princess must be quite old to have painted the portraits of men who died some time ago, but she was a prodigy. She was only thirteen when she painted the portrait of the great Hungarian patriot, Dictator Kossuth, a picture which was afterward purchased for a large sum by the Budapest Museum, and which received the gold medal of the Paris Salon.

To go even farther back, at the age of three, when most little girls are satisfied with dolls, the Princess was already drawing and singing. She "played" at real life, not at pure "make-believe." When she was a little older, she sang and accompanied herself so well that Franz Liszt once remarked that it was a pity she preferred to paint, because a great musical genius was thus lost to the world.

### THE PORTRAITS AT THE PLAZA

Her Highness has just passed her fourth winter in New York, but every summer she returns to her castle in the Riviera. St. Jean Castle is a place of such allurement that one wonders that the Princess ever leaves it for America. It is situated in the little town of St. Jean, half-way between Monte Carlo and Nice. Here the studios are as large as assembly rooms, and the halls, like those of some great palace, are lighted by windows of exquisite stained glass. On the walls hang great Gobelin tapestries, and round the upper part of the great state dining-room runs a magnificent frieze by Procaccino which connoisseurs value at a million dollars.

The Princess's studio at the Plaza, New York, is hung with portraits, some finished, others in various stages of incompletion, of great men. There is one of Mr. Joseph H. Choate, a personal friend of the Princess; a fine study of the late Whitelaw Reid, and others of Mr. Carnegie, Mr. Depew, Ambassador Herrick, Mr. Edwin Markham, and the Honorable Seth Low. At her remarkable studio, too, one is very apt to meet the originals of the portraits.

### THE MAGNETIC PRINCESS

The Princess paints in the early afternoon, and her mornings are given over to privacy—to reading and studying. Once at her easel, she works with almost furious zeal. It is wonderful to see what was just now canvas and unrelated color spring into a detailed personality. Before dinner the Princess walks or drives alone, and perhaps in the evening she will receive some great man whom she wishes to study before painting.

In spite of her seclusion, the Princess has become extremely popular in America with those she does meet. There is every reason for this. She is magnetic, she is simple, she has caught the American spirit of democracy. One does not need to know her long to share with her that pleasantest of all friendly feelings—a sense of comradeship. It is a joy to see with what consummate, yet wholly artless art she contrives to make the least person in the room feel as if he were something akin to her, and an integral part of her circle of friends.

### *AT THE SPRING*

*Within a grove of scented pines*
*There bubbled up a spring,*
*And thither, as if sacred lines*
*Enclosed it in a ring,*
*A man, to quaff, so softly crept*
*The linnets in the branches slept.*

*Another came to slake his thirst*
*With careless step—the clay*
*Fell in and fouled the spring. He cursed*
*And, cursing, strode away.*
*The linnets knew that they had seen*
*A lover, and a libertine.*

W. P. PREBLE, JR.

*Callot is often content to do unusually well what has frequently been done before. Here is nothing new nor unusual, but the soft charm of femininity is thoroughly understood and well interpreted. The designer reveals her partiality for the full skirt, a tendency to which she often reverts. The dress is a harmony of white lace, white satin, and rose satin (used in bands down the front)*

*That first essential in a gown—line—seems almost to have been neglected in this Callot model. The pale blue chiffon is simply allowed to fall as it will over the white satin slip, and the figure is largely depended upon to give the line*

*The débutante's color, pink, is here relieved only by a touch of green in the satin wound in the pink girdle. The bodice and tunic are of pink chiffon picked out with crystal beads, and through the lower part of the corsage is run a strip of white lace; the sleeves are of pink net, the skirt of pink charmeuse — altogether as charming a frock as any débutante could desire for her summer dances. From Drécoll*

**THE DAINTINESS WHICH IS THE OUTWARD AND VISIBLE SIGN OF FEMININITY IS WELL EXPRESSED IN THESE SUMMER EVENING GOWNS BY THE USE OF CHIFFON AND SATIN, LACE AND BEADS AS TRIMMING, AND COMBINATIONS OF PASTEL SHADES**

MODELS SHOWN BY KURZMAN

*The back view of the gown in the middle shows a more studied line; the drapery is arranged in a favorite Callot manner, caught high under a gold and pearl buckle like the one at the bust. White lace is prettily arranged, front and back, and the girdle and skirt band are embroidered in rose and blue beads*

# THE DÉBUTANTE'S TRIAL BY ORDEAL

## The Testing of the Débutante Is at Her First House Party, Where, Cut Off From Her Mother's Guardian-Angelship, Her Manners, Personality, and Accomplishments Must Stand On Their Own Merits

*[This is the third paper of Vogue's series of articles on good manners and good form according to the present-day standards of society.]*

THE house party is one of the first stepping-stones to a débutante's social success. It is more important than a ball, and almost as valuable as an opera box. Astute mothers, therefore, arrange that their daughters go to these affairs the summer before they make their formal bow to society.

The house party, now Englished into the week-end because it is usually a Friday-to-Monday affair, is a custom borrowed from English society. For a century it was the most important part of social life in our own south, which transplanted its social conventions, full-blown, from London soil. All other entertainments of English life centered about the house party. If balls and routs and card games were to be given in a costly and brilliant manner, they took place when the house was filled with guests. And in those days a house party was not confined to a week-end; they usually lasted for several weeks. The later custom has arisen to meet the exigencies of modern life, in which the men must work that the women may play. As the American man is at leisure during Saturday afternoon and Sunday, a large part of the social good times are arranged so as to include him—whether for his own or the ladies' pleasure is not obvious.

The débutante is usually not so sophisticated as to be aware of all the advantages of the friendly contact with men and women which the house party imposes. The ceremonious society of ballrooms and dinner tables allows small chance for intimacy, and the pressure put upon a débutante during her first season grants her little opportunity for making friends, so she either keeps to those she has made as a schoolgirl, or merely adds a host of new acquaintances. And yet it is necessary for a girl's success that she has what Queed delightfully phrased as "twenty minutes for human intercourse." It is at the house party that the débutante has her best opportunity for closer human intercourse.

### THE DÉBUTANTE'S COURT OF PROBATION

A débutante will sometimes, with the approval of her mother, go to house parties given by a hostess of whom she knows too little; she accepts under the plea that she is sure of a jolly time. Now she may argue that she is under no obligation to that hostess, and that she can do as she pleases concerning house invitations; but she can not. When it is known that she will accept any invitation that offers a good time, she will surely receive unkind criticism from those who do not lightly judge the obligation imposed by staying under another's roof. A wise mother will punctiliously guard her daughter against such criticisms.

A house party raises a tumult of anxiety in a young girl's mind, especially if she has not been accustomed to visiting. Even an older person is not quite sure what routine to expect in another's house, and her anxiety is not to be wondered at. She feels more timorous about a week-end than about a ball, because the latter does not last so long, and she knows that if she can dance there is little else to fret about. But a week-end party gives much food for deliberation. There is the hostess and the host with their likes and dislikes; there is the necessity of being tactful and agreeable, and of making oneself a pleasant addition to the gathering; there are the servants to consider—what to do about tips, and the amount of service one can ask.

Of course, there are débutantes who give no thought to these side issues; they think only of the pleasure of the occasion, and this is perhaps not the worst way out, if they do not carry it to the point of being careless of other people's customs and desires. People may forgive a girl for lapses in politeness, but a hostess does not condone a lack of consideration for her household routine. There are girls whose charm carries them through selfishness, but it is the better policy not to trust to this.

### MINDING HER P'S AND Q'S

The recipient of the invitation should begin her good behavior by answering it at once. A hostess naturally dislikes having her invitation neglected, for she wishes to know how to arrange her household during the party, and to attend to a score of details which depend upon the number of guests.

In the old days it was considered the hight of ungraciousness for a hostess to suggest to her guests when they should depart; to-day it is not only polite but necessary. It is not possible to leave the question open, and the invited friend does not wish to be left in doubt concerning the time she is expected to leave. Time is precious, appointments are as sea sands, society is run like a business, and the hours for doing things must be known well in advance, or it is impossible to take part in them.

Therefore does the modern hostess depart widely from the custom of olden times, and name the day for her guests to arrive and to depart; also, for their mutual convenience, she indicates the trains they are to take. When a girl answers this invitation she must accept it in detail and not in part; if she does not do so in her note of acceptance, her hostess assumes that she expects to abide by the carefully arranged program.

Under no stress of conditions, save the most inevitable, must the guest break her engagement. It is now permissable not to attend a ball or dance, for which one has accepted, if disinclined on the evening it takes place, for in this case one's absence from a large crowd is unnoticed by the hostess, and it has no effect on her arrangements; but this privilege is not permitted her who is to be a member of a house party, which, at the most, would scarcely include more than a dozen guests. No matter what exciting event may offer during that period of time, she must ignore it and keep to the original engagement. She must not miss the train, for it will be met at the station, and she is excessively inconsiderate, not to say impolite, if she sends word at the last moment that she must be met at another train. These are things which weigh lightly on the minds of many girls, and yet, by ignoring them, they may endanger their chances for further invitations.

The guest must also be careful not to carry too much luggage. It is perhaps even advisable to adopt the English habit of carrying boxes, as they call them; these are not heavy, and they hold a sufficient amount of apparel. These light-weight, convenient, English boxes can now be obtained in America.

It is most unwise for a house guest to inform any friends she may have in the neighborhood that she will be visiting there at a certain time. It should be left to the hostess to ask whomever she wishes to her house, and she should not be forced into a position which might cause her embarrassment. For any one of many good reasons she may find it awkward to entertain such guests. The most the house guest can do is casually to inform her hostess that she has friends in the neighborhood.

### ALWAYS SHE MUST BE PLEASED

Whatever else the guest does not do, she must lend herself with enthusiasm to the plans of her hostess; she may inwardly rebel at some of them, but she must smile and give every appearance of enjoyment. There are small house parties at which the hostess knows her guests so intimately that she does not plan for them beyond arranging dinners and luncheons; these are the

happiest of all to attend, because no embargo is laid upon the tastes or the hours of the guests, and, left to themselves, they amuse each other with the utmost satisfaction. But the débutante must find out how the plans of her hostess run before she ventures upon freedom of action. Everything may not be to her liking; she may consider the pleasures limited, and the schedule rigid; but her solution of the difficulty lies in the future and not in the present. She need not go any more, but she must behave very nicely while she is there.

There are lazy or busy hostesses who do not appear in the morning, and who allow their guests the same freedom; they expect them to ring for breakfast and order what they wish. But a guest must be very sure that her hostess intends her to do this before she ventures upon such a familiarity.

WHERE IT IS EASY TO ERR

The mistake of many débutantes at house parties is their attitude toward men. No hostess minds harmless flirtations or genuine love affairs, but the girl who flirts too openly and injudiciously, even when innocently, is apt to give anxiety to her hostess, and sometimes to be reluctantly dropped from her list of house friends.

In fact, one of the restrictions of a house party is that no member is free to go her own way, nor to speak out her mind. She must have as good a time as she can within the limits of her hostess's wishes, and with consideration toward a number of equally privileged persons.

A guest has many responsibilities. She must look carefully after trifles which make her presence a pleasure. One of the most important of these is a regard for the servants of the house. The young girl may have been allowed at home to leave her room in disorder; her mother may have neglected that most important element in true ladyhood—neatness. The girl may have been allowed to fling her dresses over chairs and tables, to step out of her clothes and leave them in disordered heaps, to neglect to separate the fresh and the soiled linen, and to leave muddy boots where they do the most harm. These are serious mistakes to make in another's house. One becomes a nuisance to servants, and sadly reflects upon the home training. It is expected of each guest that she should hang up her clothes, put away those she is not using, and show some regard for those who must do her work. No matter how heavily she tips the maids, they do not look upon her kindly if she increases their burdens.

When she departs she must tip each person who has been of service to her, and send something to those she does not see, especially to the cook. If she does not tip all evenly, she should give the major portion to the maid who brings her breakfast and assists her in dressing, and to the maid or man who serves her at table. She must also tip the driver or chauffeur who takes her to and from the station, and the servants who carry her boxes.

There is no set rule for the amount of the tip. One is almost inclined to wish there was. In the fascinating memoirs of the wife of the Danish minister to France, the author tells how the major domo of the royal household presented to each guest, in her room, a bill covering the whole amount of tips expected by the servants. It would save much perturbation if the matter could be thus arranged now, for whatever the hostess says, the servants must be tipped.

# WOMAN'S WATERLOO

## When Any But the True Sportswoman Attempts to Meet Man on the Field of Sports, She Is, As Far as Dressing Properly Goes, Hopelessly Routed

IN every country, but especially in England, the call of sport has been heard and answered by the modern women, practically irrespective of class. Yet this wave of enthusiasm is by no means to be accepted as the inauguration of a new era of athletic achievement, nor is it yet producing in the sports world a feminine race which meets its mankind on an equal footing. On the contrary, there is already a considerable danger of the sportswoman losing the prestige she has gained; of her being forced to retire into mufti and secret practice with gun and rod, bat and club, owing to the quickly gathering clan of fervent devotees to the uniform, but not to the spirit, of sport.

SUIT THE DRESS TO THE SPORT

In putting forth a plea for a reconsideration of sport apart from fashion, and a protest against wearing the fashions of sport apart from all sporting associations, an appeal is made to what is simply a latent sense of appropriateness, an appreciation of the importance of confining fashions to their proper place. To judge by appearances, this blindness to appropriateness is the direct result of the use of the senseless word "sports" as a prefix. At the present moment something like fifty per cent. of the girls in England are "sports-girls," and their wardrobe is made up in the proportion of two "sports" garments to one of any other kind.

How many of these girls are sportswomen one hardly dares to guess; and the best that can be said in their extenuation is that they themselves have never given a single thought to the matter. They are absolutely innocent of any breach of dress etiquette; they are simply ignorant of its laws.

ERRORS OF COMMISSION

In order to emphasize the errors of commission which are to be noted daily in England, the so-called "home of sport," and which, through the force of bad example, are spreading across seas and continents, one or two by no means uncommon spectacles may be instanced. Since the winter sports of Switzerland have become a healthy craze, as well as an infatuated fashion, the vogue for sports dress has reached England, has invaded its streets, entered its city offices, and penetrated its West London pleasure resorts. Any day last winter one may have met the bob-sleigh girl in her sports coat, with her neck snugly wound with a woolly sports scarf, and a knitted cap drawn well down over her ears; a peep of a fleecy sports waistcoat suggested the final precaution against the chilly air of the motor omnibus in which she was riding. This "sports-girl" was as entirely and mercifully unconscious of her extraordinary surroundings as of the intrusive appearance of her Dorothy bag, her impossible, low-cut pumps, and her transparent stockings.

THE AVIATION COSTUME FOR SHOPPING

Shopping in the airless zones of feminine fashion one met the "lady aviator," clad in knitted wear, complete up to her aviation cap, and intent on ascending in nothing more dangerous than a bargain-sale lift. She is merely wearing the uniform of the aerodrome because it has been pressed into service among the sports fashions; her costume stamps her as possibly an innocent, but none the less exasperating, impostor.

Not very long ago a meeting was held with the object of forming a league for the prevention of the slaughter of all furred and feathered things. Incredible as it may appear, there was no outcry at the presence at this humane gathering of several women in full shooting sports costume, minus only the gun!

THE SIMPLE GUIDING RULE

These are facts which mean one of two things. Either women are determined to wear the badge of sports without possessing the remotest claim to be associated with them, or they are the victims of an absurd and misguided vagary of fashion. It is more than probable that the greater proportion of those who wear sports fashions have not yet realized their transgression, nor the fact that they are destroying the very charm that sporting dress, and not "sports" garments, should possess for their sex.

The rule which should override temptation in this respect is simple enough; the woman must justify the clothes she wears by her pursuits, or at least by her surroundings. Already there is heard a strong protest against women dressing for the sports of which they are merely spectators—a pretty compliment, but a most unwarrantable liberty, some say.

The question now is: in what way is a woman to discriminate between sports garments which may be justifiably worn and those which may not? Of course, the ingenious inventor of sports novelties has, in a large measure, succeeded in transforming both the utility and the appearance of the fearsome specialties he designs. But certain standards have been established, and the true sportswoman will adopt only those which have been originated because of their particular suitability to a given sport.

ADDING PRETENCE TO INCONGRUITY

And even if some part of these possessions must be worn, why must their inappropriateness and incongruity be hightened by making their pretence doubly apparent? Why should the ubiquitous "leather" button be made of paper pulp and celluloid, or the spat be gummed permanently upon the high-heeled, patent-leather boot? Why must every coat which should have three plaits be enriched by six, and pockets be unnecessarily multiplied to emphasize the reason for their being? These and many other details of sports dress have been much travestied, but unless commonsense and moderation step in we are not yet within sight of the final goal of good taste.

The end is inevitable. Already, so far as English society is concerned, the woman, after whose appearance the shop-labeled sports-girl is mis-modeled, is beginning to disentangle herself from this morass of sartorial uncertainty. Whereas she once permitted herself some latitude where her town and country fashions were concerned, she has now felt obliged to mark the distinction unmistakably. Indeed, as sports fashions increasingly invade the city, their more striking and individual characteristics are assumed less and less by those who really make use of them in their country life.

CHESTERFIELD JUNIOR.

# WHEN VIRGINIA DANCES

DURING the past decade the playhouses have been flooded with dancers, for dancing has risen once more to a position beside the other arts. A dancer is looked upon as an artist, as in the time of the Hellenes.

Virginia Myers is a child of the century. Already, at the age of six, she is a dancer of note. Her father is Jerome Myers, whose paintings of the East Side have made him famous; her mother, Ethel Myers, is one of the most individual of our sculptors. Virginia is, therefore, an artist by heritage, and she lives rather the life of an artist than of a child. Her days are spent in a big studio at Carnegie Hall, and she knows few children. Possibly, though she can understand little of the discussions on the arts that are constantly waged in her home, she drinks in something of their spirit, and thus is gently urged along the path of self-expression. When she was four she had already danced before a fashionable audience at the Plaza and found fault with the conducting of Nahan Franko. Later, Chalif, who instructs instructors of dancing, had the little girl dance before his classes, for he believed they might learn from her some of the spontaneity that is the surest sign of genius. And if they did not learn, it was not Virginia's fault.

Since then there have been numberless dances at the Carnegie Hall studio, and these have been attended by the literary, artistic, and fashionable people of New York society. The studio eventually became too small to hold the crowds of people who requested permission to see Virginia dance, and so her parents decided upon an almost public performance. This was given by subscription at the Berkeley Theatre, and was a genuine success. The music was rendered by Alois Truka, the violinist, and Miss Florence Beckwith, the pianist. Virginia danced to selections from Bach, Beethoven, Elgar, Kreisler, Chopin, Dittersdorf, Dvorák, Sinding, Wieniawski, and Cui. Not one of the pieces was familiar to her; she had never danced on that stage before; she had not had a moment of rehearsal; yet, before the pale blue draperies which Isadora Duncan uses as a drop curtain, and which the artist's manager had lent for the occasion, Virginia danced, quite unconscious of her audience, to the musical emotions of the great composers, moving quickly from joy to sorrow, from comedy to tragedy. The tiny figure filled the stage with the pure force of her personality, moving with a daring that is rare even in experienced professionals. Indeed, it is a question if the child is not as professional in her manner as any of the dancers of the day. No unfortunate accident, and there were not a few that day, interrupted the rhythmic swing of her dancing; she was superior to numberless encores, and unabashed by gifts of flowers that would have turned any other child's head. But then Virginia, dancing, is not like any other child.

Courtesy of Edison Company

*Virginia's dances have no names because she improvises them anew each time. This lovely pose is one of a series of solo dances*

*Not the music but her own sweet will brings the little dancer to her final pose*

*To the music of Chopin's "Funeral March" this tiny girl treads a strangely stately measure*

# AS SEEN *by* HIM

## This Year the Horse Has Come Into His Own, Attaining a Popularity Almost Equal to That of Pre-Motor Days—Is America Going Dry?

HAIL to the Horse! Again he has come into his own! Polo, pony races, hunt meets, amateur steeplechases, horse shows in the open—where they should be—are succeeding one another rapidly, most of them at Long Island, for to-day that is the shire country of America. It is here that society assembles from early May until Christmas to indulge in those outdoor pleasures in which the horse figures so largely.

Almost any intelligent person can master those outdoor sports which are concerned merely with inanimate golf balls and long-handled clubs, or the simple paraphernalia of the tennis court, but it takes ginger and blood to ride. Once a horseman, always a horseman! But it is the attainment of that "once" that is so difficult. Masters of horses are born, not made. No matter what experiences of life may intervene between a horseback rider and the opportunity to indulge his favorite sport, he never loses the ability to control a fiery mount. Good horsemanship is a quality in many respects like that atmosphere of aristocracy which is a part of the well-born, and which is never lost, no matter in what alien currents of life circumstances may throw them.

This coming season there is to be polo at Newport, polo, as usual, at Naragansett, at Southampton, and even, it is said, at Bar Harbor. In the Tuxedo Hills, in the flat pine lands of Lakewood, in the rolling country in Westchester, and in the settlements along the seashore, it is the same story. We are returning to the pre-motor régime.

### AN AMERICAN M. F. H. IN ENGLAND

Indeed, so strong has this spirit waxed, so wise have we become in horse-knowledge, that we are able to give points to England. That country has lately—God save the mark!—come to America for an M. F. H. for one of her historic packs—Mr. R. E. Strawbridge, who has been made master of the Cottesmore hounds. It must be granted that the English sporting press has been most amiable about it. Naturally, in Mr. Strawbridge, it can not but recognize one of the best riders to hounds in the country, even if it can not help shedding a few pardonable tears over the fact that Uncle Sam has come and conquered the hunting field, one of the most precious of English possessions. It generously classes Mr. Strawbridge as a "good sport," even if in its human heart there may be the tiniest soupçon of a grudge.

### WHAT THE HORSE WILL DO FOR US

This revival of interest in the horse is sure to have most happy effects. The horse induces sociability. In country places where there are few opportunities for seeing one's neighbors, he is the means of bringing people together. The meets of hounds, the racing, the polo at the country clubs, and the neighborhood horse shows make most hospitable and lively centers of interest.

This outdoor life with the horse will also have its influence on manners, customs, and even fashions. We were wont in the past to decry the stable, and to deplore the coarseness of those who found amusement there. Naturally, the conversation of grooms, hostlers, and coachmen was not uplifting, but with all their drawbacks, there was in these men (and those of higher rank who had common interest with them) a species of honesty and frankness that we would do well to adopt. There is still another virtue which we may expect the horse to effect in society. As polo demands a sure hand and a clear head, temperance will thereby obviously be promoted.

### VIVE LE CHEVAL!

The mere masculine mind is not capable of prophesying the turn fashion may take in response to the call to the open, but it (the masculine mind) being open and progressive (at least we so fondly hope), will note with interest the mandates that may be issued from the throne of Madame la Mode.

We believe that the horse, once apparently in danger of being obliterated from our civilization, is now reasonably secure from the awful fate of being known to future generations only by stuffed specimens in museums of natural history. *Vive le cheval!*

### IN LIGHTER VEIN

Having paid our respects to the horse—a subject very near and dear to our hearts—we may now turn to lighter themes. The question of what we shall drink and wherewithal we shall be fed has claimed large share of attention lately. England, for instance, is much agitated over the grapefruit. It is only fair to the tight little island to say that though she may, by force of circumstances, have been impelled to import an American M. F. H., and even to let some of her choicest shootings to Americans, she is by no means prepared to adopt our habits and customs in other matters. She can not be led, she can not be driven to Americanisms, and grapefruit is an Americanism. Long and obstinately has she withstood its enticements, and now she is making one last, firm stand. Definitely she rejects the grapefruit. Specialized ability and dollars may achieve certain victories, but her breakfast table, last ditch of English conservatism, is not to be invaded by the irreverent colonist. The Englishman eats bacon and eggs three hundred and sixty-five mornings in the year, and welcomes leap year because it enables him to indulge in that delightful dish three hundred and sixty-six times. Down with innovations!

Strange to say, France has taken to the grapefruit, and it is quite *à la mode* in Paris, where they are also eating American breakfast foods. I wonder if they will break their hundred-year traditions and serve them with their crescent-shaped roll and chicory coffee. I believe they are using the grapefruit now at the regular *déjeuner*, and that they are giving the children the breakfast foods.

### SPEAKING OF DRINKS

Then on the question of drinks. America is much stirred on that subject at present; so much so, indeed, as to have attracted international comment. I said recently that I should consider it a mistake if, at the White House, there should be an absolute taboo on wines. I am not a drinker myself. Once in a while I like a glass of champagne, and I am supposed to be an excellent judge of vintages; but I hail the spirit of temperance which prevails in society to-day, in many of the larger clubs, and among men of affairs. There is much less drinking than ever before; there is very little between meals, and often none at all until evening. But there is no reason why this pleasure should not be gently indulged in by those who enjoy it.

### WINELESS DINNERS

Some of our friends have gone to the other extreme. There have been several large dances this winter—preceded by dinners and followed by elaborate suppers—at which not a drop of wine has been served. In its place came fizzy waters, which were opened with much gusto and popping of corks, and—last hypocrisy of all—they were in bottles concealed by napkins. I do not know whether this was to deceive a bit, as vegetarians sometimes do with their mock cutlets and imitation roasts, but however much there may be in mental suggestion and hypnotism, it certainly does not embrace drinks. The ability to drink the most sparkling table waters—delicious and refreshing in their way—and to imagine that it is the juice of the grape is not granted to man.

*Ancestral portraits of the residing family enrich the walls of the "galerie de fête"*

# *The* NAME PLACE *of a* FAMOUS WOMAN

## The Historic Associations of the Beautiful Château de Maintenon Center About Its Former Chatelaine, Who Once Held the Fortunes of France in Her Capable Hands

THE Château de Maintenon is one of the most interesting of the many famous castles of France, not alone because of its historic associations, but for the beauty of its architecture, and the unique loveliness of its wooded parks. Its history dates from the earliest Gothic times, and its architecture is a splendid example of the massive masonry of the earlier periods combined with the more ornate decorations of the Renaissance. For many years it was the property of Jean Cottereau, that skilful treasurer of four successive kings—Louis XI, Charles VIII, Louis XII, and Francis I—whose shield and crest, found upon many doors and arches, indicate the additions made under his direction. Toward the middle of the seventeenth century it was purchased by Louis XIV from a certain marquis de Villeray, and shortly afterward Madame Scarron, governess to the king's children, bought the estate. When she came into favor she had the satisfaction of having her place at Maintenon raised to a marquisate, and herself entitled Madame de Maintenon. It has remained in her family ever since.

### A MEDIEVAL CASTLE

It is a magnificent old building of stone and brick, with a high, pinnacled, Renaissance roof of slate, and graceful, fluted stone chimneys. The main façade is built in a rather curious manner so as to form a wall between the outer entrance court and the inner court of honor, the entrance to which is through a beautiful arched doorway of the Louis XIV epoch. At each end of the main façade on the court of honor side are two brick towers, one red and one white, with battlements and turrets still intact. These impart to the château a formidable medieval air.

To the right is a long, straight wing running the entire length of one side of the outer court. Within stand the little chapel of Madame de Maintenon, and the great picture gallery, hung with portraits of the de Noailles family—courtiers, warriors, and diplomats. Among them is the portrait of the one-time chatelaine and of her niece, Mademoiselle d'Aubigné, to whom Madame de Maintenon presented the château upon the young girl's marriage to the son of the maréchal de Noailles, of that illustrious family of admirals, cardinals, marshals, and litterateurs, who have played such distinguished parts in the affairs of the French nation. A wonderfully beautiful old room it is, with its richly colored and gilded woodwork and its Renaissance ceiling, mellowed with age. Stately Louis XIV chairs and sofas, upholstered in

(*Continued on page* 80)

*The Château de Maintenon, massively Gothic and ornately Renaissance, is set apart from its beautiful park by a medieval moat*

# A SECOND MOTHERHOOD

AT present women are seeking self-expression quite outside the sphere which convention formerly allotted to them. Middle-aged American mothers are demanding interests to take the place of the children who have grown out of their care. It is just in the prime of his life that the father becomes a man with the most absorbing interests, but, contrariwise, it is just in the prime of her life that the mother becomes a woman with empty hands.

THERE could be no better training for the consideration of public questions, great and small, than that which is the common experience of every thoughtful mother. The solving of the simplest problems of childhood involves deliberation of a truly judicial character, and countless times a mother acts and re-acts the parts of both judge and jury, of legal adviser, and of opposing counsel. The knowledge gained from this kind of experience is a far too valuable asset to be allowed, as it usually is, to fall into disuse just when it has touched its highest value—when the children have become men and women. The ways in which it may be applied for the public weal and for the mother's are many, but here we wish to call attention to only one—a rather unusual field of activity and one with which only the very few would even come into contact.

IN one way or another, by a few months' residence during the summer, by their proximity to a country estate, by motoring through them, perhaps, many women have become acquainted with the decadent small towns which exist in all parts of our country; and the question of how to resuscitate these little places has almost surely grazed their minds. It is a problem of no little importance, and one which these same women of whom we have been speaking would be not only free, but peculiarly well suited to help solve, for the knowledge gained from parenthood is particularly applicable to the solution of the many problems which concern these decadent towns, where the conditions may be met only by a sort of individual settlement work.

THE village is practically free from the economic questions which confront the metropolis, but it is victimized by a moral and intellectual disease which the northern man calls laziness, and which, dodging behind the mercury, the man born south of the Mason and Dixon line excuses as a climatic languor. The influences which contribute to the non-progressiveness of the small town are the lethargic habits of the untraveled older generation with its horizon bounded by its yesterdays, the wayward tendencies of the younger generation which, through lack of food for imagination, has turned its meager pleasures into lawlessness, and the draining of the best blood of the village for the cities.

THESE two phases of human nature, the one moss-grown with prejudice, the other entrenched behind the insolence of undisciplined youth, may be dealt with only by a reformer who is willing to make haste slowly. Her efforts may not, as in the city, be frankly heralded by the organization of a Higher Thought Society or a Rescuer's League, and they must, above all, be most tactful—must be slipped in like a delicate suggestion to stick like a profound conviction. In every small town there is at least one influential, broad-minded woman who would be willing to cooperate with the summer resident of a nearby estate in improving the local conditions.

THE young people should be the objective, of course, and in their behalf an outsider may always interest herself without appearing to be officious. It is possible for her to supplement the restricted curriculum of the village school by specialized classes held under the auspices of young people's clubs. She may also help to furnish it with copies of famous paintings and sculptures. Although it is now not at all uncommon for the small town to boast a library, it is a very rare thing, indeed, to find it properly supervised. In any library there are many good books which are undoubtedly bad books when submitted to the perusal of school children. Yet, in the small library, there is seldom any one present who will help school children in making a proper choice from the open shelves. The woman of discriminating taste who has had experience with children, and who is willing to give her services in the distribution of books from such a library, will be a great factor in molding the tendencies of the next generation. These suggestions are given only as an intimation of a field of service which lies fallow while the talents of many capable, keen-witted women, which might be increased twofold by active social service, are allowed to deteriorate through disuse.

Photograph by Campbell Studios

*Mrs. Newell W. Tilton and her two children, Mildred and Pyrma. Mrs. Tilton is the daughter of Mr. Poultney Bigelow, and the granddaughter of the late John Bigelow*

Photograph by Campbell Studios

*Mrs. J. Gordon Douglas and her children, J. Gordon Douglas, Jr., and Barckley Douglas. Mrs. Douglas was Miss Anne Kountze, daughter of Mr. Luther Kountze*

Photograph by Bachrach

*Mrs. Walter B. Brooks, Jr., and her son, Walter B. Brooks, 3rd. Mrs. Brooks, formerly Miss Louise Cromwell, spent the past winter at the Washington home of her mother, who is now Mrs. Edward T. Stotesbury of Philadelphia*

**SOME LITTLE MEN AND LITTLE WOMEN AND THEIR MOTHERS, FOUR CHARMING YOUNG MATRONS OF NEW YORK SOCIETY**

Photograph by Campbell Studios

*Mrs. J. Francis A. Clark with her two children, Evelyn and John. The little girl is named for her mother, who was Miss Evelyn Bigelow, a sister of Mrs. Newell W. Tilton*

*Roses may be a natural pink, says Poiret, but on this rose silk crêpe dress of mine their leaves must be bright blue*

*From a foliage-green faille Martial et Armand create a charming garden-party frock well suited to its verdant setting*

*Of the thinnest purple silk, scattered freely with bright red flowers, Dumay designs a garden gown for the matron*

*Over a skirt, cluster-striped with tri-colored lines, and dotted with fantasy roses, Poiret fits a green jacket*

# A GLIMPSE THROUGH A GARDEN GATE

## The Garden Party Frock, to Be Truly Effective, Must So Reflect Its Surroundings As to Seem a Part of Its Setting

SURELY it can be no difficult matter to create a garden-party frock in the spring. Ideas for these lovely outdoor garments must quicken spontaneously at this inspirational season; surely a gown must come as naturally to the designer as a spring ode to the poet. One can imagine Poiret, for instance, strolling about his garden, pausing near a parterre of flowers to make a few notes—a theme for a material, a trimming, or a color combination—and dispatching them to his Paris atelier, from whence they presently emerge in the form of a garden-party frock. And arguing from this pretty hypothesis, we might guess that the frock of silk crêpe sketched first on this page was inspired by a rose, for the whole dress is of that shade, and the conventionalized flower figures the girdle and cuffs. The skirt is gathered below the knees into a narrow panel of self-material which is trimmed with rows of crêpe buttons embroidered with small, blue flowers. Similar buttons trim the deep yoke of the bodice, which has a white crêpe collar embroidered with pink roses and blue leaves. The sleeves are finished with button-trimmed bands, from which hang plaited, pink crêpe frills. The wide belt which extends far over the hips, giving a very long effect to the waist, is of white silk crêpe, striped with diagonal lines of blue floss and embroidered in pink roses to match the collar. The cap, in a fine, ashes-of-roses straw, is trimmed with a fancifully woven, silk-braid band which hangs over the side in a fringed end. Two small, silk roses, that reflect colors of the gown, are placed at the right of the closely fitted brim.

Another garden-party frock by Poiret is sketched at the right on this page. It is of white silk crêpe finely striped in clusters with red, white, and blue lines, and patterned in red and green Poiret roses. The skirt, like the one shown in the first sketch, is slightly shorter in front than at the sides or back, and is bordered with a band of green silk crêpe piped with white, which is drawn at the front into a huge bow. The green crêpe jacket, which has a white net yoke and a narrow belt of green silk, closes at the waist-line under a similar bow. Three tiny frills of white net finish the neck, and net frills finish the long sleeves and hang over the hands. Bronze silk stockings and bronze slippers are worn with this frock. Also with this costume is shown a charming *chapeau* of white straw trimmed with a garland of green silk leaves.

### TWO SUMMERY GARDEN GOWNS

The Martial et Armand frock shown in the second drawing on the page is of faille silk in a foliage-green shade. A long strip of the silk is swathed about the figure so that one end—the bottom of which is widely embroidered in vivid shades of floss—comes to the middle of the front, where it forms a broad box-plait. The draping of the material on each side of this plait is caught under the edges of the plait. The upper portion of the skirt forms a slight pannier, which is rather short at the front, but drops quite low at the back. Above a white satin girdle which fastens under a bow at the back is a bodice of green chiffon underlaid with white. The white chiffon fronts are trimmed with rhinestone buttons, and the neck is finished with a high frill of white lace which, at the bust, forms a pointed revers. Pointed cuffs of white chiffon garnished with a row of rhinestone buttons band the elbow sleeves, and are finished with frills of lace. A small, green straw hat trimmed with green and white shaded plumes is to be worn with this gown, and a green sunshade lined with white chiffon completes the costume—altogether a most cool and becoming summery frock for a garden-party occasion.

Purple silk crêpe of the thinnest and finest weave patterned with bright red flowers is used by Dumay for the matronly garden-party gown shown third on the page. At the knees the tunic is bordered with a band of plain purple chiffon which rises in the back into a V insert. The underskirt of the costume is of several layers of purple chiffon mounted upon self-toned China silk. At the waist-line the tunic is drawn in by a narrow belt of soft, purple silk, from which fall purple chiffon sash-ends finished with silk tassels. The lower part of the flowered crêpe corselet is veiled with chiffon and is cut in front in two points, and in back in a curved panel. The flowered crêpe meets a yoke of purple chiffon which is finished about the neck with a fine, Venetian lace collar. The puffed sleeves of purple chiffon over figured crêpe drop below the elbow, where the fulness is caught in under a purple, tassel-finished cording.

AN ELABORATE GOWN FOR THE DÉBUTANTE

A débutante who fancies rather elaborate garden-party frocks has ordered the pink and white Lanvin model shown at the bottom of this page. The skirt, of a youthful shade of pink taffeta, is caught into folds at the middle of the front, and is veiled to the knees by an overskirt of white net which is fulled to the waist-band and finished at the lower edge with a stiff pink taffeta ruche which makes it stand away from the figure. A festoon of rose-tinted pansies and forget-me-nots trails down the overskirt and is caught to the corselet in a cluster. Folds of white net, veiling pink taffeta, cross the shoulders, and pass under the corselet, which, at the back, forms a butterfly bow centered by a long buckle. A horizontal band of white net, veiling pink chiffon, extends across the top of the corselet in front and overlaps a plain net guimpe. A pink taffeta ruche edges the ruffles of the puffed sleeves, and a narrow net frill finishes the bodice at the waist-line. A hat of white net wreathed with a garland of variegated flowers has been designed to wear with this costume.

A SMOKE-GRAY GOWN

The Agnes model of smoke-gray satin shown in the second illustration on this page is particularly charming. The skirt of meteor satin, slit at both sides, slightly draped, and trimmed with a row of gray satin ball-buttons, is partly veiled by a tunic of gray chiffon bordered with gray lace. Down the middle of the front runs a chiffon panel, and at the back, over the tunic, hangs a long panel of chiffon the lace border of which crosses the gray satin girdle, and forms two short tabs. A gray chiffon-veiled satin corselet runs to a sharp point high at the front of the bodice. The transparent net guimpe is finished square at the front, and in a V at the back. Cuffs of double layers of chiffon finish the elbow sleeves. A deep yellow rose at the corsage gives a dash of color to the costume. The hat worn with this gown is of gray net, which makes a harmonious whole.

*A deep yellow rose caught under the girdle gives a dash of color to an Agnes gown all of smoky gray*

*For a matronly figure Paquin fashions graceful panniers and drapes them under a pointed insert of lace*

*A net tunic stiffened by a silk ruche stands away from the taffeta skirt with a youthful primness characteristic of the whole dress*

The gown shown next was designed for the matronly figure. A slash up the back of an underskirt of deep blue brocaded crêpe satin makes a graceful walk possible. In front the pannier is draped up beneath a point insert of white Venise lace which falls below a girdle, the front half of which is of white satin trimmed with a bow and two buttons of self-material; the back part is of blue satin. Two long sash-ends of blue satin ribbon fall from the girdle in back, and outline the parting of the pannier. The two strips of white Venise lace, of which the front insert is the continuation, cross the shoulders, and extend down the back of the white chiffon bodice. At the front of the bodice is a blue satin plastron which partly covers a high corselet of blue chiffon; at the back this plastron is narrow enough to show a fine line of white chiffon at either side. The sleeves of white chiffon hang in deep points at the inner side of the arm, and are caught back at the upper side under three white satin buttons.

GARDEN-PARTY WRAPS

A really practical three-quarter coat has been designed for wear with the last gown sketched. It is of deep blue brocaded crêpe trimmed rather elaborately with self-pipings which are put on in clustered rows down the fronts, and across the sides and back. About the waist-line at the back the pipings form a row of tiny loops. They also trim the sleeves from wrist to elbow, and decorate the velvet collar, which stands high at the back and rolls low at the front. At the outer side seams the material is caught up near the waist to form a slightly draped effect, and from the same seams at the inner side of the garment start silk, tasseled cords which draw the fronts of the coat together without actually closing them.

A distinctly novel garden-party wrap, and one which is quite a fad of the summer, is a huge square of brocaded crêpe with no slits for the arms and no defined neck. It is to be simply swathed about the figure.

Many times when it is too warm even for a coatee there seems to be a real necessity for some slight wrap over the filmy afternoon gown. In fact, the mode for transparent, low-bodiced, day-time frocks has translated the scarf from the class of a pretty accessory into that of an intrinsic part of the garden-party costume. The couturiers, realizing this, have decided that it is wise to take the designing of scarfs into their own hands, and to make them in colors and materials matching or blending with the gowns with which they are to be worn. Notable among the large houses which are following this policy is that of Béchoff-David. His scarfs are made of chiffons in plain colors, and are trimmed at either end with eighteen-inch bands of self-tone satin. Such scarfs may be charmingly worn wound about the arms or throat in Queen Louise fashion, or allowed to fall so as half to conceal one shoulder. A scarf worn in this way does not detract at all from the lines of the gown with which it is worn, but rather resolves itself into a sort of additional drapery.

*Lewis has designed in cream crêpe, patterned in flowers red and green, a charming trio of hat, scarf, and parasol. Several little originalities mark the hat—an inward-turning plaiting of black taffeta on the brim, a tight crown of the printed crêpe, and a feather fantasy caught with roses. Scarf and inconsequential parasol are margined with black, plaited taffeta, and the latter, finely cross-barred in black, has a glowing border of roses woven in wool*

*That grace imparted by a large, floppy hat is most suited to the bridesmaid. This Jeanne Lanvin model is of gray straw covered with plaited tulle ruffles under which runs a gray-blue ribbon streamer; a pink rose weights the brim*

*However simple the dress, such a coat and hat would bestow upon it something of the picturesque. The coat, which is little more than a bolero in front, is of maroon pompadour silk figured with roses deeply red, and outlined with a plaiting of black lace which turns back from the edge. Three small bows in French-blue tie it in front. The black tulle hat has not only great width, but also unusual hight, achieved by big, stiff tulle bows*

*Evelyn Varon here claims no originality of color, but lays stress on an altogether unique contour achieved by catching up the back of the soft leghorn brim with a broad band of French-blue velvet, caught under pink roses, that passes around the crown to the front of the brim*

**AS THE SEASON ADVANCES WRAPS DWINDLE TO A MERE SCARF OF CHIFFON, AND HATS INCREASE TO GREAT SUNSHADES OF GAUZY TULLE AND LIGHTSOME LEGHORN**

MODELS FROM FIELDING

# WITHIN A GARDEN WALL

SO much has been written about the indoor home life of England, extolling the cheer and comfort of closely drawn curtains, a roaring fire, and a tea-table hospitably loaded with a tea-service, toast, muffins, and darkly rich plum cake, that this has come to be a generally accepted picture of English domesticity. This is, however, a somewhat stereotyped setting, and has been overemphasized to the disparagement of other phases of British life; for although the English have been singularly successful in creating an atmosphere of good cheer within doors, they have been no less happy in their achievements outdoors, and have invariably extended an atmosphere of comfort and content to the furthermost limits of their "earthly" possessions.

*A monastic peace seems to pervade this walled garden at "West Green,"*

*Winchfield, Hampshire, the lovely home of Evelyn, Duchess of Wellington*

### THE ENGLISHMAN'S CASTLE

The primary reason for this most satisfactory condition of affairs is the Britisher's insistence upon absolute privacy. The Englishman's home is his castle, and this home includes his garden, which he wishes to make just as intimate and personal as his house. To accomplish this he surrounds it with either a high wall or a massive hedge. Prying neighbors, village bores, and mischievous boys are thus held at bay, and every man's "bit o' ground" becomes as distinctive as his drawing-room, because he cultivates it with a view to individual taste and need, rather than with the idea of producing an effect upon the passer-by or of making it in harmony with his neighbors' gardens. It matters not whether the garden is part of a vast estate, or merely the tiny plot attached to a week-end cottage, it will be sure to have an atmosphere of pleasant seclusion that suggests the frequent presence of happy people who come there to enjoy its healthy calm.

A house which seems to turn a cold and forbidding face upon the village street, in many instances has a walled garden at the rear that is ablaze with warm and brilliant colors, and it is generally but a step from the long, French windows of the drawing-room to the green velvet of the lawn, where roomy wicker chairs, piled high with gay chintz cushions, invite to repose amid the perfume of the roses.

*To gather the fruits of her toil is the pleasure of many a garden-loving English girl*

Individuality asserts itself strongly in the English garden. Here each and every member of the family delights to exercise some special preference or fad. In one garden, a corner may be consecrated to the iris, in another flames an herbaceous border, while a third is distinguished by the latest craze in rock-gardening. If there are children, they are sure to clamor for a piece of the family playground where they may erect a hutch for their beloved bunnies, or dig a miniature lake for a brood of ducklings.

### SIMPLE GARDEN PLEASURES

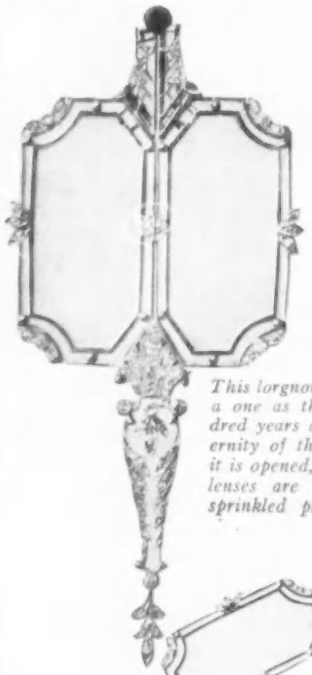
In the walled garden it is possible to entertain, for there is the same feeling of ease and security as is experienced in a room where the curtains are drawn. The English people are not spectacular, and above all else they abhor unnecessary and vulgar display. A garden, however beautiful, would not appeal to them unless it was protected from publicity and intrusion. They regard it as an outdoor room where they can live as composedly as in the house.

If the garden is large enough, a tennis court is sure to be laid out, for this is the game of games of British youth. Croquet, too, is popular in England, and the game in all its scientific detail is played with extreme concentration by the older and quieter members of the family. After the matches are over, tea is always served, the treasures of the garden are displayed with pride, flower seeds are gravely exchanged, and much advice is bestowed regarding the ills of pets, and the habits and peculiarities of plants. Very simple and peaceful is the life within these walled gardens, so securely shut in against noise, dust, and the distracting influence of the street, for here no one tries to outdo his neighbor either in dress or the scale of entertainment.

*A flower-bordered path leads to the cool tea-house set in the garden wall*

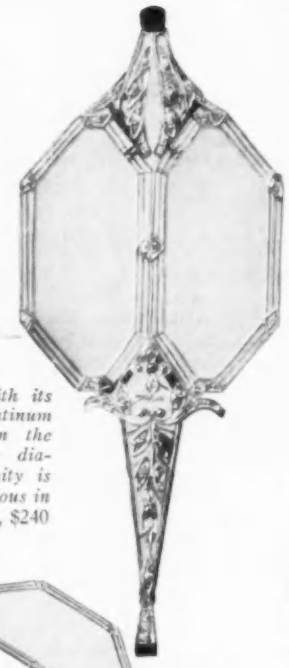
*The wall secludes this sunlit nook without banishing the beautiful vista beyond*

**THAT BAUBLE OF VANITY, THE LORGNON, NOW CONCEALS ITS UTILITY, WHICH FOR MANY DOES NOT EVEN EXIST, BENEATH THE GUISE OF A LOCKET OR A WEB OF GLISTENING JEWELS**

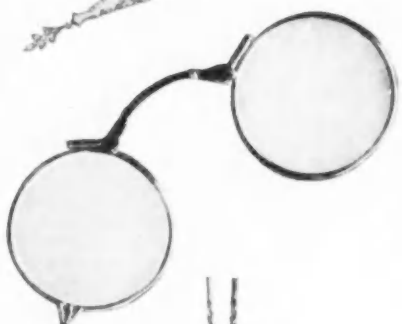


*This lorgnon, when closed, is such a one as the dandies of a hundred years ago carried—the modernity of the glass appears when it is opened, as shown below. The lenses are held in a diamond-sprinkled platinum frame;* $350

*A lavallière lorgnon of rose-gold which, to the uninitiated, appears but a locket. Price,* $54



*An octagonal lorgnon with its glasses confined by platinum bars scarce thicker than the lenses themselves. This diamond-jeweled bit of vanity is seen to be equally harmonious in outline when open. Price,* $240



*The spectacles of bygone years are suggested in the shape of this split lorgnon when opened, as shown below. Twenty-five diamonds are introduced into the delicate framework. Price,* $165

*An element of mystery surrounds this locket suspended from a platinum and diamond chain. At the touch of a spring the exquisite frame resolves itself into a long handle, and behold, a lorgnon. This beautiful and ingenious device costs* $600

*This diamond-rimmed lorgnon may be closed up as shown and worn as a lavallière or it may be tucked in the glove. Both sides are alike. Price,* $450

*Incredibly thin is this locket lorgnon, covered with a web of glittering diamonds and hung from a pearl and platinum sautoir. Price,* $700

*A model designed by the painter, the marquis de la Gaudara, and reproduced by Bulloz. The gown has a most summery appearance, accomplished by the restraint within seasonable bounds of its bead trimming, and the floating grace of a king's-blue tulle sash that gives a most lightsome air*

*Though the black charmeuse of this Agnes model might seem a bit somber for summer wear, it is lightened by a lavish use of white lace. To tone the elaborate skirt to a befitting simplicity the waist is made of white chiffon, plain save for an insert of lace back and front and on each sleeve*

**THE NICE DISTINCTION BETWEEN SUMMER AND WINTER EVENING GOWNS MUST BE ONLY THE MORE RIGIDLY OBSERVED BECAUSE IT IS SO FINE**

*It is a tendency of the season to cut the bodices of evening gowns, however low in front, unusually high in back. This view of the gown shown above on the right displays, likewise, a unique substitute for the sash—a double jabot of lace*

*A summer evening gown is a very different thing from a winter evening gown. True, they may both be of charmeuse, brocade, satin, what you will, and trimmed with lace, beads, or even fur, but still there is a distinction, none the less obligatory because so subtle. It is a question of quantities rather than of qualities. Here brocaded charmeuse is draped into a skirt, and chiffon into a bodice. The bodice is beaded. So far it might be a midwinter garment, but it is in the reserve with which the beads are used that we recognize its summer character. A Rondeau model*

*Just to do the simplest, one might almost say, the most obvious thing, that is the way to create a style that shall fit youth like a glove. Here is no striving for the unusual—just simple, almost commonplace lines raised to distinction by the material (white taffeta), and by the embroidery in wools of Dresden tones on the wide band, outlined by a quilling of taffeta, that borders the wrap*

*Here the usual chiffon, shadow lace, and parti-colored silken flowers, but so charmingly handled that there is no feeling of the banal. On one side of the bodice the lace predominates, on the other, the net; and the tunic turns the tables. The flowers partly encircle the corsage, and, hiding beneath the tunic of lace, drop below it on one side*

*Something as elusive as itself must be used to interpret the spirit of girlhood—shadow lace, let us say, and delicate net—these have been utilized by the artist, Gerbault, for this gown shown at the first exhibition of costumes designed by French painters of women's portraits, and displayed at the Maison Bulloz. A hint of the costume of Spain is developed in the bolero, sash, and shawl-like skirt*

**THE YOUNG GIRL WHO KNOWS THE VALUE OF HER YOUTH WILL ESCHEW THE UNUSUAL MODES THAT HAVE IN THEM ALWAYS SOMETHING OF EFFORT, AND LEARN FROM THE ALL-WISE FRENCH DESIGNERS THE SECRET OF EXPRESSING HER GIRLHOOD IN CLOTHES**

*From the back, this frock by Boué Sœurs is even more simple. The sash, tied not in one of the new ultra-modish twists, but in the good, old-fashioned way, greatly aids this effect*

*Despite serious inroads on its territory by the one-piece tub dress, the separate waist and skirt still holds a place;* $9.95

*Tiny bunches of roses are scattered over a wrap in which warmth is happily reduced to a mythical consideration. The cost is* $14.50

*To offset the mode for mannishness come gowns of shadow lace guilty of the most feminine frills. Price of this dress,* $32.50

# SEEN *in the* SHOPS

## The Shops are Offering a Garb for Every Occasion Beneath a Summer Sun—The Sports Skirt, the Bathing Suit, and the Garden-Party Costume Hold Jealous Rivalry Over the Counters

IT is the custom of the shops to hint to us in January of what will be worn in June, and to confirm their insinuations in April with the most delightful clothes, both for the first warm days and for midsummer. May is the summer harvest month of the shops. Then it is that the prettiest and freshest models are shown, and so beguiling is the array that the wisdom of the serpent is required in making wise selections.

### THE SEPARATE WAIST AND SKIRT

An essential of every wardrobe is the separate waist. The tub dress is a pronounced mode, to be sure, but there are times when nothing will replace the separate waist. This season waists are shown in distinctive styles, as charming as they are different from those of other years. The one sketched on this page has an especially becoming neck-line—the great secret of a successful blouse. It is made of an excellent quality of white voile, and the collar, cuffs, yoke, and armhole are outlined with àjour stitching. Crocheted buttons and a black silk tie are the only trimming. Price, $5.

The skirt shown with the blouse described is a four-gored model of white éponge buttoned its whole length a trifle to the left side. A handkerchief or even a golf or tennis ball may find a place in the patch pocket on the right side. The back is laid in two tucks stitched to the knee. This makes the skirt a really comfortable one for walking or sports, and yet it is straight enough to give a slender silhouette. From a mass of separate skirts and blouses these were selected because they represent a conservative style which is a specialty of a certain Fifth Avenue shop. Price, $4.95.

Another practical, white voile waist has the front and back laid in clusters of fine tucks, with the closing at the center-front. A pointed collar, which extends to the shoulder, shows a pretty design of French knots in coral floss. The three-quarter length sleeves have a wide, turnback cuff also trimmed with the French knots. Price, $4.50.

### NET BLOUSES AND THEIR UNDERWAISTS

The more transparent the blouse the more surely is it of this season. But such a style requires the exercise of taste and discretion both in the choosing of the blouse and in its wearing. A blouse which would be charming for informal afternoon wear is sketched at the top of page 46. It is entirely of net, and is very simply made. Both the fronts and the back are accordion plaited and joined to a square yoke by àjour stitching. The general daintiness of the model is accentuated by oval pearl buttons which, joined by brides, make a most attractive link closing. The collar and cuffs are finished with embroidered scalloping. Such a waist will launder excellently, as the plaits may easily be pressed in place. Price, $7.95.

Owing to the transparency of the spring blouses, the most delightful little underwaists have made their appearance. Some of the first French models were in vivid colors, but now the more practical ones of white net and handkerchief linen trimmed with colored ribbon are finding more general favor. The one sketched at the right of the net blouse is of white net, which is laid in groups of tucks. It buttons invisibly at the back. The shoulder straps and the band that passes through the casing at the top of the waist are of ribbon. This is a pretty little garment for wear with summer gowns as well as with transparent blouses. The price is $1.95.

### THE ACCOMMODATING SEPARATE COATEE

There is something Dolly Vardenish about the coats which are being worn with summer frocks. Like the chiffon scarfs which women declare "just warm enough," these airy little jackets give some warmth, but they are chiefly intended as an adornment. They are to be had in lace, brocaded silk crêpe, and cotton crêpe, and although they vary somewhat in style, they are usually cut away in the front and are a trifle more than hip length at the back and sides. Light-weight cotton crêpe with little bunches of roses scattered over a white ground is used for the one sketched on this page. The collar and cuffs are of plain white crêpe with a hemstitched edge. A broad, black velvet sash gives a definite note of contrast. Just to be in keeping with the whole piquant style of this little garment, the buttons, instead of appearing on the front of the jacket, are dropped unexpectedly on one side of the sash-end. With a lingerie or cotton crêpe gown this jacket would be especially charming and effective. The price is $14.50.

### THE FORMAL COAT

Although of much the same cut, the little coat illustrated on page 46 is rather more formal in appearance. It is made of a brocaded silk crêpe, and in a paprika or carrot shade it would add a very charming note to a garden-party costume. For those who prefer it, the model may be ordered in one of several

*It is fashion's whim that the blouse shall be little more than a filmy drapery of the underwaist. Price, $7.95*

*Since last season the corset-cover has graduated into a sophisticated, smartly ornate underwaist. Price, $1.95*

*Topped by this bright paprika coatee of brocaded silk crêpe, a modest lace frock becomes a striking garden-party gown. Price, $17.50*

shades of blue—from a clear, bright blue to a dull gray-blue. It may be had also in black and white, and in any case it is relieved by the double collars of shadow lace which are cut in points on the shoulders. Older women will find this model in black an excellent one for wear with plain, black net or lace dresses. The lines are good, and the belt, being of the same material, avoids a break at the waist-line. Price, $17.50.

BLANDISHMENTS OF THE LACE GOWN

Perhaps the greatest charm of the shadow lace gowns is their essential femininity which is in pleasant contrast to the mannishness of the season's sports and tailored clothes. This contrast in the summer modes is especially noticeable in the upstanding frills which adorn the necks of so many of the afternoon gowns, and the deep lace ruffles which finish the sleeves—quite the antithesis of the severe lines of morning clothes.

The three-flounced gown sketched at the top of page 45 is made of the most delicate shadow lace over a sheer net foundation. The surplice waist is trimmed only by a broad girdle and sash of blue brocade. The girdle is caught at one side with a chrysanthemum of shaded colors. Although by no means too full, the skirt has an unusual amount of fulness given by the shirring which attaches each ruffle to the net foundation. The materials in this gown and the workmanship are excellent. It is decidedly reasonable at $32.50. It could be appropriately worn as a summer dancing frock or for a garden-party or class-day dress. Worn with a white instead of a colored sash, it would be correct for a graduation gown.

A similar dress of shadow lace in a different pattern is made with a four-flounced skirt, and a narrower sash finished in a butterfly bow in the back. Price, $29.50.

THIS SEASON'S BATHING SUITS

The creation of a really smart bathing suit is an achievement which as yet the majority of the shops have not accomplished. Among the many models that are to be found very few are really good. The one illustrated on this page is from a Fifth Avenue shop which is showing some quite distinctive models. Both silk and silk-and-cotton moire are materials which have only recently been used for bathing suits, but they bid fair to become very popular. The silk moire used for this suit is of the best quality, and has sufficient body to make a plain style attractive—yet it is supple enough not to be clumsy. The trimming is distinctly new. The collar, cuffs, and front panel are of white grosgrain silk embroidered in black wool, which gives a brocaded or éponge effect that is far more fitting for a bathing suit than a lace trimming, and is a pleasant change from the plain silk or cotton collar. Although this is not an inexpensive suit, the materials, cut, and finish insure not only good style, but durability. Price, $24.

*Here silk moire, which but recently made its bow as a bathing-suit material, is trimmed with embroidered silk. Price, $24*

Very good value indeed for a one-season bathing suit may be had in the model shown on page 53. It is of mercerized black moire with a vest and collar of white, ribbed silk. The materials are of a medium grade, but the general style is excellent, and the suit sells for the exceptionally moderate price of $9.75.

THE BARGAINS OF EARLY SUMMER

The big shops which make especially attractive garments for their white sales in the early part of the season frequently offer real bargains which can not be duplicated at other seasons.

A hand-made French chemise for wear with evening gowns is made with a straight top and shoulder straps of ribbon. The upper part is of German Valenciennes lace set between rows of hand-run tucks. The lace-edged upper row forms a casing, through which a ribbon is run. Price, $4.50.

A novel nightgown is made of sheer, white nainsook with the square neck outlined by a very fine écru batiste in a particularly delicate pattern. Pink bows trim each side of the front, and the little, short sleeves, which suggest a kimono cut, are made of the batiste. Price, $3.

A nightgown of sheer, white nainsook, which will appeal to the woman who likes lacy lingerie, is made with a transparent top of alternate rows of inch-and-a-half Valenciennes lace and fine Swiss embroidery. The top of the gown is finished by a Valenciennes galloon scalloped at the upper edge, and set into the yoke in points at the lower edge. Just below the scalloped edge, narrow ribbon is run through a casing made by applying beading to the wrong side. The lower edge of the yoke, which is in a pretty Empire depth, is finished by three-quarter-inch, Swiss beading run with satin ribbon. The short, bell sleeves are inset rather lavishly with lace, and are finished by the galloon edging. This gown is particularly dainty. Price, $5.

THE TRANSPARENT PETTICOAT

The transparency of the present modes now extends even to petticoats, and the novelty of the hour is a really delightful six-gored skirt made of Brussels net. It fits closely over the hips, and is finished by a ten-inch, accordion-plaited frill headed by a two-inch puffing through which blue satin ribbon is run. The airy frilliness of this skirt makes it most attractive for wear with summer dancing frocks, although its transparency would, perhaps, make a silk or satin slip necessary. It will be found to be exceptionally good value at $3.

A French petticoat of nainsook, hand-made and cut on straight lines, is attractively finished at the bottom by two rows of heavy, pointed scallops, one placed above the other. This petticoat is sheer enough to be worn with summer dresses, and yet durable enough to stand considerable wear. Price, $6.50. Only a very few skirts of this particular model are available, although many equally attractive ones may be had.

*Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.*

# SMART FASHIONS *for* LIMITED INCOMES

## Chiffon Serves This Season the Three-Fold Purpose of the Diaphanous, Day-time Frock, the Décolleté Dinner Gown, and the Slight Wrap for Summer—Crevices in the Wardrobe

A CERTAIN clever American girl, who shone in society not so many seasons since, achieved an enviable reputation for smartness in dress by a method which the woman with a limited income would do well to follow. Her allowance for dress was small, and her manner of life made a large and varied wardrobe a necessity. It was impossible, therefore, for her to buy expensive materials and trimmings, yet her frocks had a certain individuality which gave them distinction. According to her philosophy, it is much better to cultivate a simple originality in dress than to make a great effort to imitate the elaborate gowning of women whose incomes are lavish.

One needs certainly a gown which will do for bridge luncheons, garden parties, and fêtes in general. It is suggested that if this gown is of chiffon, the beauty of the material, with a flower added, perhaps, to strike a note of contrast, will prove to be sufficient unto itself without even a vestige of trimming. The model shown in the middle of the page could be very charmingly developed in this manner. There is an exquisite range of color from which to choose for the contrasts which are so important. The Quaker demureness of this particular gown, cinder-gray with the vest and neck frill of white tulle, is a favorite effect of Callot's. The ribbon which is caught under the tulle frill of the bodice is black, and the rose at the waist-line is a great flare of sheer white muslin with a few green leaves tucked under it. This gown might also be developed effectively in a dull blue chiffon combined with two shades of plum-purple. In this case, the rose and the ribbon should, of course, be of the purple, and the gown of blue. This simple frock has really more appeal than an elaborate model, and its cost may be very reasonable as the design is one which will not tax the ingenuity of the small dressmaker, and the Callot chiffons, of which it should be made, sell for ninety-five cents a yard.

The first illustration on the page shows a gown of absinthe-green chiffon trimmed with cream net. The slip petticoat is of very light weight white satin with one layer of chiffon veiling over it. Over this is a drapery of chiffon, which is somewhat full in the back, and in front is cut away slantwise from a seam which extends down about twelve inches from the belt. The arrangement of chiffon over the shoulders is very simple, and novel draperies of net slant away from the arm in the same fashion as the skirt drapery slants back over the knees. A tiny net vest, forming a low V, fills in the front, and the girdle and flower are of fuchsia-colored silk.

The frock sketched at the right of the page is also of chiffon. The slip of white satin is cut round length and looped up on the left side. Over the slip is hung a tunic of white chiffon edged in lace, and over this falls a second tunic of wood-brown chiffon edged with a row of chiffon ball-buttons. The upper tunic extends over the bodice to the bust, and is finished at the left with a large chou of brown tulle, which is caught in place by a cut-steel buckle. The top of the bodice is of cream net, as are also the sleeves. Folds of the net, edged with a tiny frill, are laid in a small fichu. The diaphanous shoulder drapery is very soft and becoming.

A good lace flounce, left over perhaps from some passé gown, might be used in the making of the gown sketched in the middle of page 74. The long, square-trained skirt is of old-gold chiffon hung over a China silk slip of the same shade. The top of the bodice is very sheer, and the sleeves are composed of only one layer of the gold chiffon mounted on a lining of flesh-colored chiffon. At the neck a nice finishing

*(Continued on page 74)*

*So sufficient unto itself is the absinthe-green chiffon of this gown that but slight trimming is needed for its adornment*

*A picture of Quaker simplicity is this gown which Callot has vested demurely in white, and touched lightly with green in the foliage of a single rose*

*Two tunics of chiffon topped by a net bodice, and trimmed with a great chou of brown tulle, compose this day-time dress*

*A nutritious drink for the strawberry season, made of the berry juice and a beaten egg*

*Fig paste and marshmallow make a dessert that is not too heavy for warm weather*

*Unusually delicious among the many varieties of ice creams is strawberry parfait*

*Fruit and jelly cocktail, made of cubes of colored gelatine and fresh fruit, is a dessert as pretty as it is delicious*

*"Celestial" is the deservedly laudatory name given this drink, of which milk and fruit juices form the basis*

*Tea, plus lemon, orange, and pineapple, is the foundation of this palatable punch*

*Mint, that always delightful ingredient for summer drinks, is freely used in this punch*

**DURING THE WARM SUMMER MONTHS THE REFRESHING DRINK AND THE PALATABLE DESSERT RECEIVE CAREFUL CONSIDERATION IN THE DAILY MENU OF THE DISCRIMINATING HOSTESS**

THE simultaneous arrival of warm weather and fresh fruits demands that the hostess utilize the edible possibilities of the latter to satisfy the tastes inspired by the former. The strawberry that comes with June is the foundation for numberless cool drinks and desserts. The recipe for one beverage is as follows: After beating the yolk of one egg, stir in half a cupful of strawberry juice and a tablespoonful of sugar; then add to it the white of the egg beaten to a stiff froth, put the whole into a glass, and fill with ice water; the white of the egg remains on top, and in the middle of it is placed a whole strawberry.

A "Celestial" drink is made by adding to two quarts of milk the following ingredients: four teaspoonfuls of vanilla, four wine-glassfuls of cherry juice, one-half a cupful of mashed strawberries, one-half a cupful of pineapple cut in small pieces, and sugar to taste. Let this set on ice for three hours, then pour through a sieve. Serve the mixture in glasses filled with cracked ice, and drop on the top of each glass some whipped cream decorated with cherries.

### COOLING PUNCHES

Two delicious punches are made with tea and mint as foundations. The recipe for the tea punch is as follows: Over one tablespoonful of orange pekoe tea pour three pints of boiling water, and cover for six minutes; strain the tea, and with it mix the juice of three lemons, three oranges, and a finely shredded pineapple, and as much of a syrup, made by boiling one pint of water and a pint of sugar for five minutes, as is necessary to make it sweet. This punch may be served either on cracked ice in glasses or from a punch bowl with a large piece of ice in the middle. A mineral water may be added to this, and bits of fruit placed on top.

For mint punch, chop fine a dozen large stalks of mint, and pound. Add half a cupful of powdered sugar and the juice of two lemons, and let this stand for two hours, stirring occasionally. Make a syrup of half a cupful of sugar, a pint of water, the yellow rind of two lemons, sliced, and six or seven freshly cut sprigs of mint. Chill this and add to the lemon and mint, with a quart of shaved ice and two bottles of ginger ale.

### FRUIT DESSERTS

For a Fig Paste, put a pound of dried figs through a meat grinder, add a quart of warm water, and let it simmer on the back of the stove for two hours. Then remove and place in the refrigerator for several hours before serving. When ready to use, put in a glass, and pile high with chopped marshmallows mixed with whipped cream. Garnish with whole walnut meats.

Strawberry Parfait consists of a cupful of crushed strawberries with a cupful of sugar sprinkled over them, mixed with a half pint of sweet cream, beaten stiff. Put into a covered mold, place in a freezer with cracked ice and salt for three hours. Serve in a glass with whipped cream and a strawberry on top.

For Fruit and Jelly Cocktail, dissolve half a package of gelatine in a pint of boiling water to which has been added half a cupful of sugar. Make this into three different colored jellies—banana, strawberry, and pineapple—by using vegetable colorings. Keep in the refrigerator to cool, and when ready to serve, cut the jelly into cubes and mix in some of the fresh fruits. Serve with a syrup made by boiling one banana, half a cupful of strawberries, and two slices of pineapple in a pint of water and one and a half cupfuls of sugar. Boil slowly for fifteen minutes, and then strain. It should be chilled before it is poured over the jelly in the glasses.

Thin, slightly sweetened wafers or small fancy cakes are usually served with these frozen desserts and drinks.

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*Miss Mildred Rives, the daughter of Mr. George Lockhart Rives, one of the well-known lawyers of New York*

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*Miss Jean Walker Simpson, daughter of Mr. John Woodruff Simpson, starting forth on a morning gallop*

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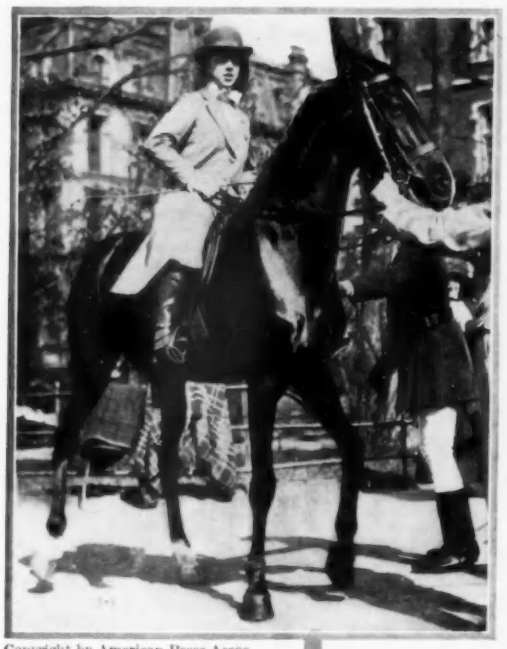
*Miss Dorothy Ives, daughter of Mr. Ralph Olmsted Ives, retains her allegiance to the side-saddle*



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*Miss Margaret Hoe, daughter of Mr. Richard M. Hoe, is a member of the younger set of adherents to the cross-saddle*

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*Miss Maud Coster, daughter of Mrs. C. H. Coster, ready for the New Yorker's morning ride around the reservoir*

Copyright by International News Service

*Mrs. S. Barton French of New York, Mr. Basil Savidge of London, the Duke and Duchess de Richelieu, who were married last February, and Miss Clarice French off for a tramp on the beautiful roads of Hot Springs, Virginia*

**THE FIFTY-NINTH STREET ENTRANCE OF CENTRAL PARK IS DAILY THE ANIMATED SCENE OF THE DEPARTURE AND RETURN OF YOUNG HORSEWOMEN OF NEW YORK SOCIETY—AN INTERNATIONAL PARTY AT HOT SPRINGS, VIRGINIA**

*An intent to deceive is discovered in the manner in which the skirt simulates a pannier. The top of the dress has a touch of futurist coloring in its blue flowers centered and foliaged in red*

*Having discarded the coat, it is the curious whim of fashion to simulate it as far as may be. Here a jacket-bodice of blue éponge is imposed upon a white crêpe skirt heavily embroidered in blue floss*

*The final stage in the evolution of the tub frock is reached when it appears as an afternoon gown, girdled with satin and collared and cuffed in embroidered batiste. The over-cuffs are of batiste*

*(For fuller descriptions of these frocks see page 51)*

# *The* TUB FROCK: SUCCESSOR *to the* LINEN SUIT

## The One-Piece Dress Usurps the Prerogatives of the Linen Suit, and Starched Fabrics Yield Precedence to Soft, Clinging Crêpes and Voiles

*A model of French-blue ratine marks the medium between the sports frock and the more elaborate afternoon tub dress*

THE linen suit, which for so long held undisputed sway over the fortunes of summer modes, has gradually yielded precedence to the one-piece dress. Last summer a few smart suits made their appearance, but this season they are shown scarcely at all, either by dressmakers or shops.

For morning, fashion sanctions the wearing of the plainest of tub frocks, made in the simplest and most comfortable manner, usually in ratine, crêpe, or mercerized lawn or linen.

A model typical of the season's plain tub frock is shown in the well-made gown of mustard-colored linen sketched at the upper right of the page. The bodice is finished by a coolly pretty vest and collar of finely tucked white lawn trimmed with Valenciennes lace. This is just the sort of simple, good-style frock which it is very hard to buy reasonably and very hard to have made successfully. Such details as the buttons down the front of the vest, the ball-button trimming on the little straps, and the brown suède belt are excellent features of the model. It may be bought from a good shop for a moderate $7.

### DECORATIVE MATERIALS

Rather less severe is the gown of loosely woven, French-blue ratine that is sketched at the upper left of the page. The material is so decorative in itself that the gown requires little trimming. It is cut with a small yoke and revers of the material, and is relieved by a turn-over collar and a vest of fine, white Swiss embroidery. The buttons are white over simulated, white buttonholes. The back panel of the skirt, which corresponds to the front, is slightly gathered at the waist-line, which gives it a pretty fulness. As is usual in such dresses, the waist and skirt are joined by a belt, and the opening is arranged at the side-front under the vest and the skirt panel. This frock is priced at $23.50.

The Russian blouse has proved to be a very popular model, and has been adapted in various ways for summer frocks. A really practical morning dress on this order is sketched at the lower left of the page. The skirt, the vest, and the collar and cuffs are of white crêpe, and the jacket is of printed crêpe with a white ground. It is quite a delightful model either in blue and white or mustard and white. Price, $14.75.

### DRAPING THE TUB FROCK

The question of the draping of the tub frock is solved in the gown sketched at the lower right of the page. The model is simple and practical for morning wear, and yet if made in a rose-colored voile with broad collar and cuffs of fine, écru batiste embroidery it would be quite smart enough for an informal luncheon. In the original model the collar and cuffs are threaded with black velvet, and the front of the bodice and skirt are trimmed with oval, pearl buttons. This is an admirable illustration of the type of summer frock which does not lose its smartness by being tubbed, and which does not lose its practicality by being draped. If made in any soft fabric like French crêpe or cotton voile, which launders without starch, the draping will fall properly after it has been washed.

It is in gowns of this kind that the change in the character of the tub dress is most noticeable. A few seasons ago only simple or tucked styles were seen, but to-day it is entirely the little intricacies of cut and drapery which give individuality to the distinctive models. Many plain models are to be found in heavy materials, which, however, lack the charm of the voiles and crêpes which lend themselves to broken lines.

### THE EVOLUTION OF THE TUB FROCK

Tub frocks are evolving into the most delightful dresses for luncheon and afternoon wear. Rather elaborate effects may be gained by combinations of plain and figured voiles and trimmings of thread and shadow laces. Sometimes a satin girdle, or possibly a few trimming buttons, must be removed before laundering, but the dress itself may go into the tub.

One curious whim of fashion is that, having discarded separate skirts and coats, the most attractive dresses are made to simulate a coat with revers, and the open neck filled in by a tucker or by becoming little frills.

A gown of this kind is shown in the middle of the group on page 50. It is a one-piece model with a skirt of white crêpe embroidered in old-blue floss to match the color of the jacket of toile éponge. Embroidery similar to that used on the skirt trims the sides of the coat, the collar, and the deep cuffs. The yoke is of white net with two rows of plaited Valenciennes lace outlining a double row of pearl buttons. A white leather belt completes this costume, which nicely answers the purpose of an afternoon gown. This frock may be purchased in a Fifth Avenue specialty shop for $27.

### FORMALITY IN A WASH DRESS

The tall, slender woman will find the gown at the right of the above model very becoming. The rather pronounced drapery of the skirt is more like that of an afternoon than a morning gown, although the dress is made of a fairly heavy, mustard-colored linen. It is the cut and the simple manner by which the drapery is achieved which gives distinction to the model. By way of contrast to the material, the deep collar and cuffs are of very sheer, embroidered batiste. A brocaded white ribbon, button-trimmed, forms a broad girdle which is unique enough to be not only a girdle but a trimming. Price, $30.

The gown shown at the left of the group is distinguished from the usual frock of its type not only by the combination of two materials, but by the clever line of their joining, which suggests a pannier. The figured material is white, scattered with blue flowers which are centered and foliaged in red to match the color of the ribbon girdle. Two soft plaits laid on each side of the box plait, which defines a front panel, give a lengthwise drapery to the skirt, which is becoming and consistent with the pannier line. The lower half of the sleeves, like the lower part of the skirt, is of plain white crêpe. The sleeves are finished with Cluny lace cuffs which match the attractively shaped, lace collar. Such a gown, although simple enough for an informal luncheon, is effective enough for a garden party. Price, $29.50.

*The plain tub frock at its plainest is cut on straight lines and trimmed with a cool, frilly vest of finely tucked lawn*

*The summer incarnation of the Russian blouse comes in flower-strewn crêpe, skirted, vested, and cuffed in white*

*Touches of originality distinguish this voile gown which so successfully solves the problem of draping the tub frock*

# HIGH TIDE *in* BATHING FASHIONS

## American Fashion Avoids the Bright Coloring of the French Bathing Suit and the Changeless Style of the English, and Combines Quiet Colors with the Newest in the Mode and Materials

*[Editor's Note: There is, perhaps, no one costume in the whole gamut of a woman's wardrobe that requires such discrimination of choice as the simple-seeming bathing suit, and yet, oddly enough, this particular phase of the summer mode has been strangely neglected by the smart couturiers. Apart from the commonplace, ready-made models one has little choice; for this reason* VOGUE *has specially designed these original suits to meet this need, and patterns may be obtained at the very special price quoted at the foot of this article.]*

SINCE much of the diversion of the summer is the life of the beach, the bathing costume as it is silhouetted against the unshaded background of sky and sea becomes exceedingly important; at no time is a pleasing effect of line or color more essential. Although absurdly superfluous in the eyes of the French, our modest custom of considering stockings and skirt a necessary accompaniment of a bathing costume is as much due to esthetics as to prudery. They really do lend charm to the costume as a whole. Many good effects may be obtained in the arrangement of the skirt, and the laced sandals are pretty in themselves.

### TO EACH SEASON ITS STYLES

Unlike the English bathing suit which, in style at least, is handed down unchanged from one generation to another, bathing suits for Newport, Narragansett, and other American beaches vary each season not only in cut but in materials. Many of the new features of the mode may usually be adapted to the requirements of the beach with delightful results. To be pretty, drapery must have length, and therefore it is barred as unsuitable for the bathing costume; nor has the conservative taste of the American woman permitted the adoption of the brilliant colors, which, after the manner of the French costume, rival the vividly striped umbrellas set here and there on the beach; but the tunic and the Russian blouse are features which, with the surplice closing, the vest, and the sash, have been adapted to the bathing suit with success. These details admit of many arrangements.

### NEW MATERIALS FOR NEW SUITS

The diagonal closing which slims the figure is illustrated in the black taffeta suit shown at the upper left of this page. A distinctly ribbed white moire which forms the one-sided collar and the shaped cuffs is the only trimming.

Materials for bathing suits come in great variety. In addition to the taffeta, louisine, and satin formerly used, we have now adopted silk moire antique, silk crêpe, and some of the ribbed tussors and striped taffetas. These fabrics, in black or dark blue, may be lightened charmingly by a trimming of Bulgarian embroidery. Polka-dotted taffeta is also decidedly effective, but perhaps the most attractive material of all is moire silk embroidered in black and

*A bathing suit closed on a long, diagonal line tends to give slimness to the plump figure*

*A boon to the slender figure is the plaited skirt and the dotted trimming, bowed at the belt*

*Only a Cubist or forked lightning could have devised the pattern of the silk for this new bathing hat*

*A fashionable American beach at the bathing hour*

*Taffeta striped in the colors of the sea—blue, black, and green—is fashioned to suit the slender form*

*A suit not of this season, nor last season, nor next, but one which would hold its own in any season*

*Something new under the summer sun is a bathing suit of silk crêpe embroidered in colored wools*

*Vogue patterns of the bathing suits on these pages may be had for $1 each*

*What more oddly consistent for a bathing suit than moire antique—a fabric literally woven in waves*

*Long sleeves, a bolero filled in with plaitings, a broad belt, and a plaited skirt, all tend to give roundness to the figure*

white or colored wools which give an appearance of éponge. The use of this trimming is effectively shown in the costume sketched in the middle of this page. The collar, vest, cuffs, belt, and girdle are of white, ribbed silk embroidered in black wools. This embroidery makes a decidedly good contrast to the lusterless black silk of the suit.

A few seasons ago the use of Irish lace for collar and cuffs, although a questionable point in taste, was sanctioned. Now, however, when lace is used at all, filet and imitation filet replace Irish. These laces are more akin to drawn linen than an open lace, and they are appropriate and becoming.

TURBANS, SASHES, AND SANDALS

Many black costumes are given color this season by turbans of vividly striped silk, and sashes knotted about the waist with the ends falling to the bottom of the skirt. Such a costume of black with a filet lace collar extending over the shoulders was recently worn at Palm Beach. A newer phase of the same idea is shown in the suit sketched to the right of the two upper sketches on page 52. Instead of a sash there is a short, shaped tunic below which is an accordion plaited skirt set on a plain yoke. For this suit a plain, ribbed moire, would be an excellent material, with a polka-dotted trimming of blue and tan taffeta, and a vest of white moire.

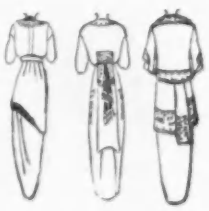
It seems an unwritten law that no color is too bright for a turban; brilliant reds, purples, and mustard are used. The turbans are made not unlike those of other seasons, except that one upstanding loop of the material is usually placed directly in the front.

Another innovation in the realm of the bathing suit is the small-brimmed hat, such as is shown on the figure sketched at the lower left of page 52. In shape it is the sports hat of stitched linen, but it is made of silk. For this purpose every shade known to the Futurist is used in odd patterns. The one shown is of rubberized silk, and may be bought at a Fifth Avenue shop for $2.95.

A vest with collar attached is shown in the suit sketched at the upper right of this page. This model may be bought in black moire antique for $9.75. The Russian blouse is adapted in the suit shown at the lower right of page 52.

*Note:—*VOGUE *will cut patterns of the bathing suits illustrated on these pages in sizes 34, 36, 38, and 40 bust at the special price of $1. The patterns include the bloomers. In sizes other than those quoted the price is $2. Price of any cap pattern, 50 cents. Address* VOGUE PATTERN SERVICE, 443 *Fourth Avenue, Corner of 30th Street, New York City*

*Each stripe lengthwise of this costume promises, in effect, to reduce an ounce of avoirdupois, as does also the pointed panel*



**INSTANCES WHERE COTTON AND LINEN FABRICS, WITH THEIR MOST ABLE ALLY, EMBROIDERY, HAVE ACHIEVED MARKED SUCCESS IN MORNING AND AFTERNOON GOWNS AND IN A TAILLEUR**

LET the woman who is considering an afternoon frock review the merits of one of the new silk or cotton crêpes—soft, clinging, of an appealing surface and luster, yet with enough body to preclude any danger of "slinkiness." Here Drécoll employs a white silk crêpe, Canton possibly. Almost the fabric makes the frock, so lovely is it in itself. Yet the trimmings of marine-blue silk seem not superfluous, giving as they do an accent to the gown. The neck frill is of plaited blue net, the narrow girdle of the white crêpe, deeply fringed, and the motifs on the bodice are embroidered in blue floss.

AS though black and yellow were not a sufficiently striking contrast in itself, Agnes has selected the deepest-dyed yellow she could find for this linen morning frock. The collar and vest of white, embroidered batiste, though they introduce still another contrast, really serve to tone down the whole. Black soutache is applied on tabs set about the vest, on tabs extending up the sleeves, and on others depending from crescents of the yellow linen which control the skirt drapery. In back, the black satin sash hangs over a panel which in turn falls over a box plait looped up below the knees.

SUCH elaborate embroidery on a tailleur may seem inconsistent, yet when one remembers that embroidery was developed principally for the decoration of the outer "tabard" worn by the knights of the middle ages, it appears but the natural heritage of the coat suit. The embroidery on this green rep suit is in self-tone floss. It forms the wide, stitched-down collar and the cuffs, and, not content with this ample display of adornment, Premet has edged the short, oddly cut jacket with shaped pieces of the same embroidery, weighted the overskirt with a broad band of it, and laid it across the sash-ends.

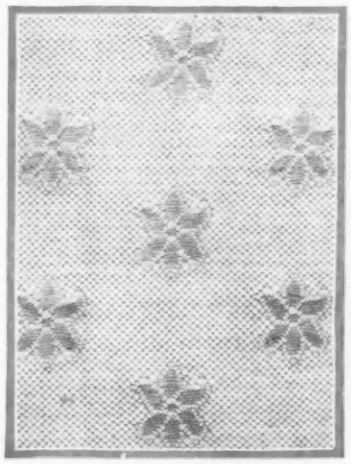
**IT IS NO LONGER THE FATE OF THE FASHIONABLE TO SEE AS THROUGH A VEIL DARKLY; THIS YEAR THE SMALLER THE MESH THE SMARTER THE EFFECT**

TOILETTE AND VEILS FROM STERN BROTHERS

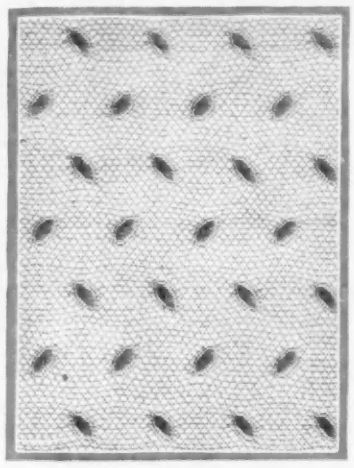
*A tiny clover leaf forms the center of each diamond-shaped motif, and an applied border of conventional bow-knots finishes the edge of this black veil*

*The vision of the motorist is not dimmed by the crackle lace center of this veil, and the hair is protected by the bordered chiffon in navy blue*

*Over a white charmeuse slip falls a skirt of embroidered batiste; bodice and tunic are of net laid in box plaits. The scarf-wrap and parasol are of pompadour chiffon, and they, with the ostrich-trimmed hat, complete a lovely summer toilette*

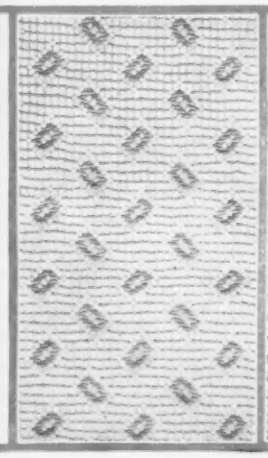


*The shadow of a field daisy is woven at intervals across the squares of this fine-meshed veiling*

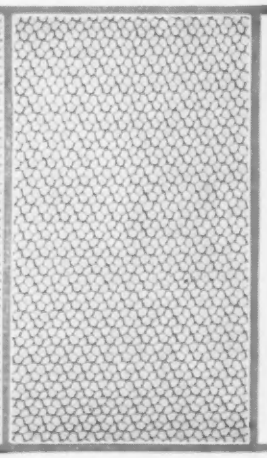


*The fine, triangular mesh of this filmy veil is strewn thickly with tiny motifs shaped like pine cones*

*Shadow roses dot a veil of washable Alençon net, and others, strung on a scroll-like vine, form a dainty border*



*One way to look at the world is through a filet net patterned with open-centered, shadow motifs*



*An irregular mesh gives the impression of tiny mosaics fitted most minutely one to another*

*The one-time favorite of washable Alençon net in a large, shadow pattern has not yet lost its old prestige*

# THE DRAWING-ROOM SHOP

## The Smart Dressmaker of New York Imitates His Paris Confrère in Effacing from His Showrooms All Trace of the Commercial, and Making of Them Beautiful Salons

THE great Paris couturiers have long appreciated the advantage of effacing all traces of commercialism from the salons in which they display to their fastidious patrons the latest modes. The dressmakers of New York, their more than successful imitators, have been quick to follow French example, and there are now to be found in this city shops that in beauty of appointments rival those of the home of fashion.

One of these has recently been built by the Schneider-Anderson Company. It is twelve stories high, Italian Renaissance in design, and displays throughout both beauty and distinction. The first three stories are built of white marble, and the rest are of white, mat-glazed terra-cotta. Upon entering the building, one passes through a hall paved and lined with white marble, to an elevator operated by a gray-liveried attendant. The salon is introduced by a charming little entresol, carpeted in solid blue velvet, and furnished with marble pedestals supporting vases of ferns, and with carved, white marble benches covered with velvet cushions to match the carpet.

*Upon a canopied stage, lighted at the sides and from below, a gown may be satisfactorily viewed by a critical audience*

*A beautifully upholstered sedan-chair makes a telephone booth de luxe*

### THE DRAWING-ROOM SALON

The salon is furnished in king's-blue, a rare color which must be used with taste and discretion. In this instance, it is brilliantly successful; it dominates the room, for there is no jarring note of other tints, and the soft gray of the paneled walls and the dim gold frames of the antique-finished mirrors harmonize with it perfectly. The room is of fine proportions, fifty by forty feet, and the air of spaciousness is accentuated by the hight of the beamed ceiling. Very lovely is the lighting, supplied by crystal chandeliers in a delicate French design with bands of carved and gilded ormolu, and by the lamps of carved wood, gilded in antique finish, and painted in shades of palest yellow. The wood of the Italian Renaissance furniture is gray, rubbed to a dull finish, and the carving is picked out in dull gold. A heavy, soft brocade of unusual design in king's-blue covers chairs and sofas, and is used for the hangings; the carpet, a rich, plain velvet, is of the same color.

From three large French windows a flood of light pours into the room, softened by panels of plain, cream net, edged with one-and-a-half-inch bands of cream linen. These curtains are laid flat against the glass. The rounded tops of the windows have a valence of blue brocade edged with dull gold braid, and the heavy brocade curtains are tied back with blue silk cords, and are lined with amber silk.

### PICTURESQUE UTILITY

Several of the mirrors are decorated in an unusual way. These are six feet high, and fold in three like a screen. The mirror is in the middle panel, and the side panels are covered in brocade. These screens are used as little, individual "trying-on" rooms for hats, and insure a certain amount of privacy. The oval mirrors which are used for the decoration of the walls are in different designs of the Italian Renaissance, and have beautifully carved frames of wood gilded in an antique finish.

Picturesque is the adaption of a sedan-chair for use as a telephone booth. It is upholstered inside in brocade, has little curtains at the windows of cream faille, and is painted outside in cream white; its delicate carving is touched with silver. The fitting-rooms are paneled in Circassian walnut, and each has its writing desk of the same wood.

The crowning feature of the room is the stage. The raised platform, reached by three steps, is fifteen feet broad and ten feet deep, and is carpeted in blue velvet. Over the stage is a throne canopy, painted to match the paneling of the wall and decorated with delicate carving. From the canopy fall a scalloped valence of brocade and heavy side curtains of the same material. Two massive, gilded, standing lamps, similar in design to the smaller lamps in the salon, are placed on either side of the stage.

### EFFECTIVE LIGHTING

The lighting here is most effective. Sunken in the floor is an opening in which is a row of electric lights in opaque globes; these throw a soft light upward. This opening is protected by heavy plate glass, and when the stage is not in use, it is concealed by a strip of carpet. The novel drop-curtain is made of king's-blue chiffon lined with the same material in emerald green, and this combination of color produces a lovely opalescent effect. When these curtains are fastened back they disclose a large mirror set into the wall between two columns at the back of the stage. This mirror, by reflecting the salon, adds to the effect of spaciousness, and delusively presents an endless vista of rooms.

It is an interesting experience to sit in this charming environment, to watch the manikins, garbed in imported creations, part the curtains, pause, and pose in studied grace for a moment, and then to see them glide about the room, stopping here and there for critical inspection.

Not only is the patron of the establishment more at home in this drawing-room atmosphere, but the gowns displayed are shown to better advantage, as they are thus seen against their probable future background. As the manikins walk slowly about the room, Madame can easily visualize herself in the same gowns in her own private life.

*The mirrors on the stage and on the walls reflect the king's-blue and gray beauties of the Italian Renaissance salon*

*Dover House, the beautiful Morgan residence at Roehampton, was a sanctuary for many of the late owner's priceless art treasures*

*Sir Thomas Lipton, Mrs. Asquith, wife of the Prime Minister of England, Sir Algernon West, a Privy Councillor, and Mr. Reginald West leaving Westminster Abbey after the memorial service held there for the late Pierpont Morgan*

*No less charming in arrangement than the other parts of the Roehampton estate is the plan of the kitchen-garden*

**THE ENGLISH HOME OF THE LATE J. PIERPONT MORGAN, IN MEMORY OF WHOSE GREATNESS REPRESENTATIVE ENGLAND BOWED ITS HEAD IN SOLEMN TRIBUTE AT THE SERVICE HELD IN WESTMINSTER ABBEY**

**DORIS KEANE, DOING THE FINEST WORK OF HER CAREER IN THE FINEST WORK OF EDWARD SHELDON'S CAREER, "ROMANCE," HAS A PENCHANT FOR THE SOFT FEMININITIES OF RARE LACE AND RICH FUR**

*This lace-flounced skirt and surplice waist constitute one of the prototypes of modern dress; insistently, in its pure or many varied forms, it reappears, and whatever the prevailing mode, it always finds a secure and honored place. For this, a gown for Miss Keane's personal wardrobe, it has been developed in deep cream lace and sable*

*Taffeta, which many of the dressmakers spared no pains to popularize this spring, yet failed, has not been slighted by all. Jay of London chose a shade of canary-yellow taffeta to develop this unusual costume of décolleté frock and jacket—not a stage toilette. With the yellow silk are used the lovely harmonizing shades of old lace, embroidered in silver and Sèvres-blue. The tight bodice encloses a short-sleeved, low-necked guimpe of this lace*

*The coat to the gown shown at the left makes of it quite another costume. The yellow taffeta is given a lighter accent in the collar of point lace, yellowed with age, and in the rows of ermine down the front; and a darker accent in the soft black velvet, fastened beneath a crushed pink rose, which circles the waist. The whole gives an afternoon costume of beauty and formality*

# SEEN ON THE STAGE

## The City Which Passed "Hindle Wakes" and "Kindling" over a New York Veto is no Mere Mimic of the Metropolis

By CLAYTON HAMILTON

THERE are many indications at the present moment that the general public of Chicago is more eagerly interested in dramatic artistry than the general public of New York. The fact that many plays which had succeeded in Chicago and had run there for several weeks, or even months, have subsequently been rejected in New York was formerly assumed to indicate the superiority of metropolitan taste; but this assumption has recently been broken down by the fact that several plays of the first order of merit which had failed in New York have subsequently succeeded in Chicago. It is surely a less egregious error to patronize too many plays than to patronize too few.

We of New York may readily forgive Chicago for over-estimating many American dramas which have seemed to us too local in appeal, since there is always a glory in excessive enthusiasm, however it may be misplaced; but we can only take our hats off to Chicago for its proper estimate of many plays that we have undervalued. The recent history of Mr. Stanley Houghton's "Hindle Wakes" is a case in point. This serious and earnest comedy, so novel in conception, so profoundly true in characterization, was praised by many of the metropolitan reviewers, yet it was so sparsely patronized by the public of New York that it was soon withdrawn by the management. After its metropolitan failure it was imported to Chicago by the Chicago Theatre Society, and achieved an instant success that led to its prosperous continuance for many months.

### WHERE CHICAGO HAS FAILED

The mood of the Chicago public toward such worthy works as this has been indubitably influenced by the Drama League of America. This society—the aims and activities of which were discussed in the last issue of this magazine—received its initial organization in Chicago, and still maintains its strongest center in the city of its birth. By its organized campaign of paid attendance at important plays it has already succeeded in saving many worthy works which, as commercial ventures, were trembling in the balance. It succeeded notably in the case of Mr. Charles Kenyon's sincere and searching study of the desperate emotions of the poor, entitled "Kindling," which had failed completely in New York, but which, since its successful production in Chicago, has been played to a profit for over a hundred weeks. It must be recorded, however, that the Drama League has failed signally, on one or two occasions, to rise to its opportunities. It failed to support "The Scarecrow," by Mr. Percy MacKaye, after the late Henry B. Harris had resurrected it at the request of its committee; and very recently it allowed that lovely and unprecedented work of art, "The Yellow Jacket," to languish to oblivion for lack of adequate support during the first week of its appearance in Chicago. Such failures as these must be charged against the Drama League; but, on the other hand, it must be admitted that the Chicago center of the League has succeeded in saving a greater number of interesting plays than it has allowed to succumb for lack of adequate support. This fact is attested not only by the statistics gathered by the Drama League itself, but also by the written testimony of many grateful managers.

*Mme. Bernhardt's charm is as eternal as her inexhaustible youth*

*Julian L'Estrange plays opposite Laura Hope Crews in "Her First Divorce," at the Comedy*

*Janet Beecher, last season in "The Concert," is playing the Empress in "The Purple Road"*

*Dorothy Page, a passenger in the "Honeymoon Express," still running at the Winter Garden*

### THE CHICAGO SPIRIT AT HIGH TIDE

But the special spirit of Chicago as contrasted with the spirit of New York, is perhaps illustrated more emphatically by the activities of two local institutions—the Chicago Theatre Society and the Chicago Little Theatre.

The Chicago Theatre Society is an organization of leading citizens, some of whom are notable for intellectual distinction, and the rest of whom are endowed with extraordinary wealth. They are, in the fine sense, amateurs of the theatre, and they are willing to expend any amount up to fifty thousand dollars *per annum* to secure for Chicago the best that is being thought and said in the theatre of to-day. The directors of this philanthropic institution are Mr. Arthur Aldis, Mr. Arthur Bissell, Mr. H. C. Chatfield-Taylor, Mr. Hamlin Garland, Mr. Kenneth S. Goodman, Mrs. Harold F. McCormick, Mr. Roy McWilliams, Mr. Ira Nelson Morris, Mr. John C. Shaffer, and Mr. Lorado Taft. It will be observed that this Society is made up of people of culture and taste who have had no professional association with the theatre. Its most notable directors are a novelist, a biographer, and a sculptor, and the social position of its sponsors is a guarantee of its enlightenment and earnestness.

The Chicago Theatre Society does not undertake to make productions on its own initiative; its activity is confined to importing worthy works which it thinks Chicago ought to see. The Society controls an optional lease of the Fine Arts Theatre—a tasteful and comfortable auditorium, seating the convenient number of five hundred and fifty spectators—which is situated on Michigan Avenue, in close proximity to the leading clubs and hotels. This admirable little house is tactfully dignified in decoration, and is so arranged that the attention of the audience can not easily be directed to itself. There are no proscenium boxes, but late diners are ushered quietly into compartments reserved at the rear of the single gallery, and the entire audience is gathered into intimate awareness of the stage. The Fine Arts Theatre is, indeed, an easy house to act in.

### WHAT THE INTELLECTUALS MAY DO

The Chicago Theatre Society makes it its business to domesticate in this ingratiating auditorium any production which it deems particularly worthy of support. The procedure of the Society is to guarantee the gross receipts, up to a certain and satisfactory sum per week. If the actual receipts fall below the guarantee, the Society cheerfully pays the difference. The producing manager is thereby insured against loss, and the public of Chicago is assured an opportunity of witnessing a production which might otherwise have been relinquished because of its financial hazard.

It is interesting to review the repertory that has been offered, during the current season at the Fine Arts Theatre, by the Chicago Theatre Society. It includes no less than forty-five plays. Among the authors represented are Euripides, Shakespeare, Goldsmith, Sheridan, Arnold Bennett, St. John Ervine, Gilbert Cannon, John Galsworthy, St. John Hankin, Stanley Houghton, Lady Gregory, John Masefield, Arthur Schnitzler, Bernard Shaw, J. M. Synge, W. B. Yeats, and Granville Barker. For the pleasure of presenting the works of these

authors to Chicago, the Society has generously paid out several thousand dollars; and the directors feel themselves sufficiently reimbursed by having accomplished something for the city.

THE QUIXOTISM OF CHICAGO

It is difficult for a native of New York to appreciate at its full value the quixotism of this endeavor. These social leaders of Chicago are willing to bury fifty thousand dollars in the ground in order that they may afford their fellow citizens a glimpse of the best that is being given in the theatre of to-day. The zest of this activity may seem obvious enough to an idealist, but to the plain man in the street it is amazing. The magnitude of the endeavor would at once become apparent to any New Yorker if he were confronted with the comparatively little problem of raising twenty-five thousand dollars to guarantee the greatest theatrical performance that is to be witnessed to-day in the entire theatre of the world. M. Mounet-Sully is now an old man, and not many years are left during which he may offer his supreme performance of the greatest drama of the greatest of the Greeks. Yet no effort is inaugurated in New York to import the Comédie Française production of "Œdipus, the King," before this latest lingering of the Titans sails beyond the evening star.

But a more emphatic instance of the quixotism of Chicago is the institution of the Little Theatre. This organization maintains, at the present time, a repertory that is made up of Gilbert Murray's translation of "The Trojan Women" of Euripides, Granville Barker's paraphrase of Arthur Schnitzler's "Anatol," W. B. Yeats's "On Baile's Strand" and "The Shadowy Waters," August Strindberg's "Creditors," "The Stronger," and "Pariah," W. W. Gibson's "Womenkind" and "The Ferry," and Alice Brown's "Joint Owners in Spain."

The Chicago Little Theatre is housed in a tiny auditorium that seats only ninety-one spectators. The company offers only four performances per week, and the price of admission is one dollar to the general public, and fifty cents to the members of the Society that founded the institution. The commercial capacity of the house is therefore not more than two hundred and seventy-five dollars per week, and yet, at this rate, the Little Theatre has succeeded in meeting all its current expenses and in paying off a large amount of its initial debt.

*That past-mistress in farce, Marguerite Clark, is immensely superior to her part in "Are You a Crook?"*

Copyright, 1913, by Charles Frohman

*Billie Burke, in spite of an unconquerable femininity, gives a fairly manful account of herself in "Amazons"*

The Little Theatre is directed by Mr. Maurice Browne, who, together with his wife, who assists him in playing leading parts in the various productions, draws the diminutive salary of eighteen dollars per week. The other actors and actresses play for nothing, and their names are not even announced on the programs of the plays. The Little Theatre company is composed of amateurs, in the highest sense of the word. It seems literally true that "nobody works for money, and nobody works for fame; but each for the joy of the working." The slender income of the company is paid out for rent and the expenses of production. Both of these items are well within the budget. The auditorium is merely a vacant office in the Fine Arts Building. The visitor takes an elevator to the sixth or seventh floor, and is ushered into a deep and narrow room, in which the seats for auditors have been arranged. This room is rather noisy, and Euripides is frequently forced to contend against Leoncavallo, whose prologue to "I Pagliacci" is being spiritedly played in several adjacent emporiums for the sale of pianos; but at least the Little Theatre imposes a hypothetical sense of quiet. The tiny stage is pictorial and is admirably lighted, and the acting is adequate.

*In "Arizona" Elsie Ferguson provides a sprightly Bonita, and Dustin Farnum a virile, wholesome Lieutenant Denton*

At a recent performance of "The Trojan Women" which was witnessed by the present writer, the stage disclosed a picture which was truly admirable. The chorus was represented by four or five women who drifted easily into poses that were eminently sculptural. The costumes, designed and executed by Mrs. Lou Wall Moore, were pleasing both in drawing and in color. The scenery was both cheap and satisfactory, and the lighting was particularly admirable. The footlights were suppressed, and the stage was artistically illuminated from the top and from the sides. The reading was adequate, and much of the acting was impressive.

When a performance so satisfactory as this can be given by a company of amateurs, and can be supported by a public that is avid of the art of drama, the dramatic critic can merely marvel at the waste of money and of misdirected effort on innumerable more ambitious enterprises that accomplish nothing for the education of the public taste. Three hundred dollars per week seems an inconsiderable sum compared with the money that is continually wasted by commercial managers, and yet the huge and rich metropolis could scarcely be persuaded to advance this amount, which Chicago has gladly contributed to the support of its experimental Little Theatre. At present, it would seem that New York has the preponderance of power but that Chicago has the preponderance of spirit; and in the theatre, as in every other exercise of mind, it must be said that "to travel hopefully is a better thing than to arrive, and the true success is to labor."

## "THE AMAZONS"

THE campaign of resuscitating old plays which was begun by the New York managers early in April, and has already afforded occasion for comment in the pages of this magazine, has recently been carried to a culmination in the revival of two comparatively early works by the foremost living dramatists of England and America.

"The Amazons," by Sir Arthur Pinero, was produced shortly after "The Second Mrs. Tanqueray," but in mood and manner it seems to date from his earlier period, before the epoch-making revolution in his art. Perhaps the most interesting point to be recorded concerning this satirical romance is the fact that Pinero antedated in this composition the employment of that attitude toward life which has subsequently been assumed as the special property of Mr. Bernard Shaw. Mr. Shaw has made his

(*Continued on page* 106)

**MISS MARY PICKFORD, WHOSE SCHOOL OF DRAMATIC ART WAS THE MOVING PICTURES, AND WHO HAS THIS SEASON CAPTURED MUCH PRAISE IN "A GOOD LITTLE DEVIL," IS OF THAT CHILD-LIKE TYPE THAT DEMANDS MOST SIMPLE DRESSING**

*Not in the lines of this dress, which are decidedly conventional, but in the blending of colors does its beauty reside. Down from the waist shimmers a glorious length of brocade interwoven of gold, soft blue, and pink, and over it falls a drapery of flesh-colored chiffon. The bodice is of the chiffon, vested with matching tulle, and enriched with bands of mink*

*This unassuming little dress for the ingénue type is of French cotton voile, figured with large, brown dots and a small pattern in brown and old-blue. It is plainly hung, and knows no trimming save three plaitings of changeable blue and brown taffeta laid in scallops on the skirt, a taffeta sash, and a neck frill of pointe d'esprit finished with a flat, silk collar. The hat is of black picot straw, trimmed with a wreath and pompon of cock feathers*

*This is the sort of young-grandmotherly dress in which the little actress looks and feels most natural, and one which she took much delight in designing for her play. It is one of those picture gowns of white satin brocade relieved by blue and pink flowers laid in among the passementerie designs about the round neck, and used to finish the short, puff sleeves and the round girdle of blue satin*

Copyright by Harris and Ewing, Washington, D. C.

*Lieut. Christopher Raymond P. Rodgers, U. S. N., and his bride, who was Miss Alice Meyer, daughter of Mr. George Von L. Meyer, the former Secretary of the Navy*

Copyright by Harris and Ewing, Washington, D. C.

*Mrs. C. R. P. Rodgers with her maid of honor, Miss Julia Meyer (her sister), her bridesmaids, the Misses Ruth Appleton, Martha McCook, Helen Sears, Dorothy Williams, Helen Taft, and Katharine Jennings, and her small attendants, Miss Mary Hale and Master Eugene Hale. This charming mauve and yellow wedding was celebrated at St. John's Church, Washington, D. C.*

**THE TWENTY-SIXTH OF APRIL WAS THE DAY CHOSEN BY A BRIDE OF WASHINGTON AND A BRIDE OF NEW YORK TO CELEBRATE WITH ALL THE ATTENDANT POMP THEIR MARRIAGES TO OFFICERS OF THE UNITED STATES NAVY**

Photograph by Davis & Sanford Company

*A charming apple-blossom wedding was that of Miss Dorothy Garrison, daughter of Mr. G. Blake Garrison, to Ensign Walter F. Combs, U. S. N., at the Church of the Heavenly Rest. The maid of honor was Miss Stella Beehler, and the bridesmaids were Mrs. Richard B. Kiliani, and the Misses Estelle Coffin, Helen Baylis, Mignon Toby, Marion Feustman, Laura Andrews*

**THE GARDEN PARTY IS A FERTILE THEME ABOUT WHICH PLAYS THE IMAGINATION OF THE COUTURIERS, EVER CREATING SUCH VARIATIONS AS A SASH GATHERED FAN-WISE, A TRIPLE VEST, EXPANSIVE REVERS**

THERE is certainly no temptation at this season to overdo somberness in dress, but in the summer riot of color, wary must that couturier be who would avoid extravagance in the use of gay fabrics. In this garden-party gown of mineral-green crêpe meteor, Drécoll has achieved just the right distinction between the two. The bodice has a surplice of écru net edged with a plaiting so slight that it merely ripples. The wide, black satin girdle holds a sash which peeps above it in a fan-shaped ruche, and falls below it in a fringed end embroidered heavily in yellow and green and blue.

FASHION tends to reduce all dressing to a common level of similarity; personality tends to differentiate it. Here a model which the mode has made a commonplace is distinguished by those touches of individuality that bring out the dissimilarity in similar things. Without introducing anything novel in cut or fabric, Drécoll has created a distinctly personal gown. Over a fourreau of écru lace and chiffon he drapes black chiffon, slipped kimono-like over the shoulders, and in a tunic over the skirt. Lace revers fall away from the throat, and a black satin girdle finishes the waist.

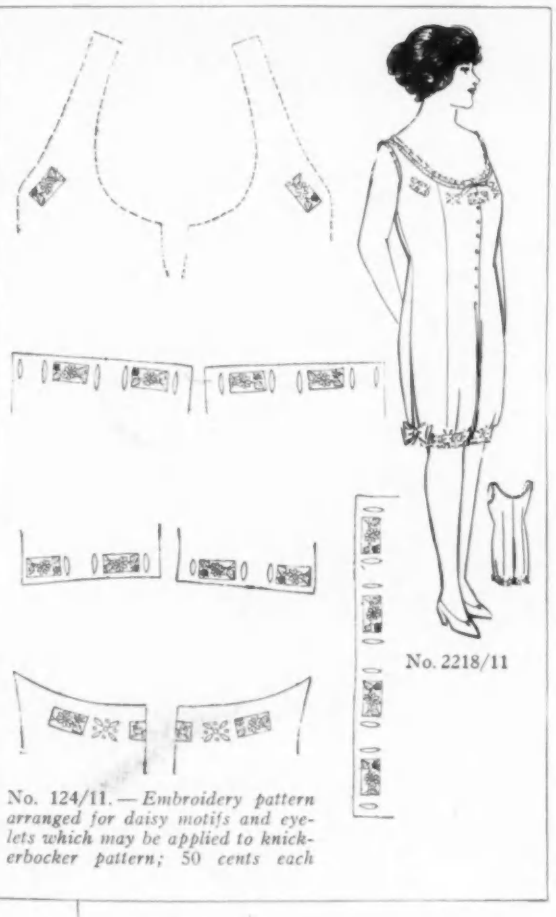
PAQUIN here goes on the principle that if a thing is good, perhaps two or three of it are better; so, in addition to vesting the bodice of this gown of violet, brocaded crêpe, she has fitted a vest conspicuously over the top of the skirt. The pointed lapels of the jacket are partly of écru chiffon and partly of écru, embroidered batiste, and they fall from the shoulders in a way that gives breadth to the figure. Bands of embroidered batiste outline the écru satin panel upon which the skirt drapery is caught at the knees. The costume is girdled and sashed at the right with violet satin ribbon.

# VOGUE PATTERN SERVICE

*Embroidery pattern No.* 125/11

*Embroidery pattern No.* 125/11 *may be applied to the chemise pattern No.* 1902/11. *The perforated pattern is* 50 *cents. The chemise pattern, No.* 1902/11, *also costs* 50 *cents*

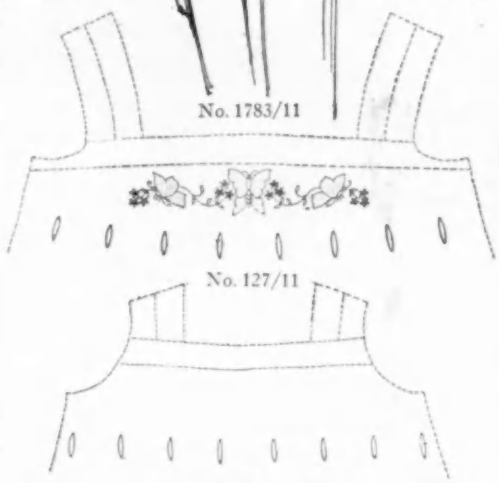
No. 1902/11



No. 2218/11

No. 124/11. — *Embroidery pattern arranged for daisy motifs and eyelets which may be applied to knickerbocker pattern;* 50 *cents each*

No. 1783/11



No. 127/11

*No.* 127/11 *is a charming butterfly design applied to pattern No.* 1783/11. *Perforated embroidery pattern and nightgown pattern are* 50 *cents each*

SINCE the prettiest French lingerie—which is the loveliest made—is almost invariably embroidered even when combined with lace, women making their own lingerie naturally want to follow it. Vogue's Pattern Service will now furnish embroidery patterns in the new and attractive designs for lingerie, collars and cuffs, braiding or embroidery for women's dresses, when it is appropriate, and some delightfully individual styles for children's dresses. Initial letters (monograms or a name)—to be used on lingerie or handkerchiefs—will be made to order upon request.

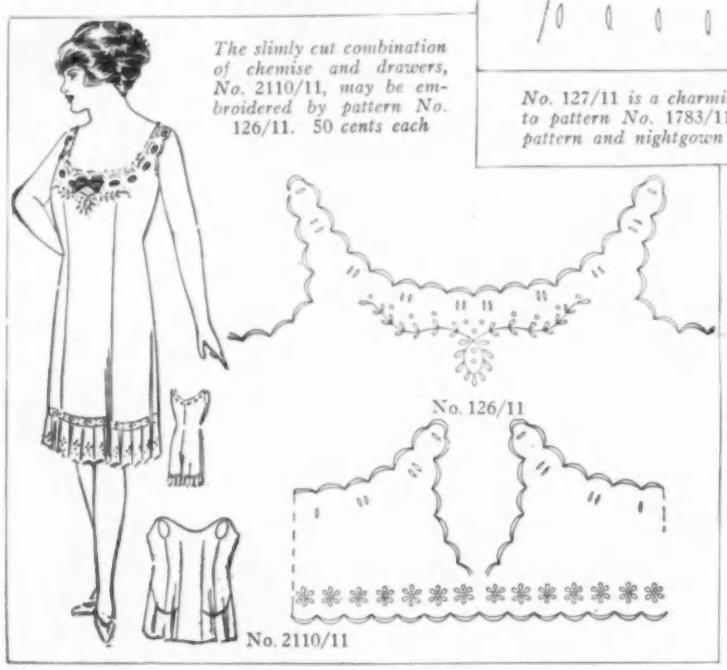
On this page lingerie which will meet the summer requirement is illustrated, accompanied by the embroidery design which may be applied to it. In the nightgown, for instance, the embroidery pattern will fit the neck of the gown; in the chemises the buttonholed scallop will exactly match the outline of the tissue paper pattern.

The embroidery patterns, however, are quite separate from the tissue-paper patterns. The prices, which vary according to the design, are twenty-five and fifty cents.

DIRECTIONS FOR STAMPING

Full directions for stamping come with each pattern, which is also accompanied by a cake of stamping preparation. Place the material to be stamped on a flat surface with the pattern (smooth side up) on top of the material. Weight the corners, moisten the distributing pad with benzine or kerosene and rub first on the cake of stamping preparation and then back and forth on the pattern. When all parts of the pattern have been covered, remove it carefully. The impression of the design will be perfect.

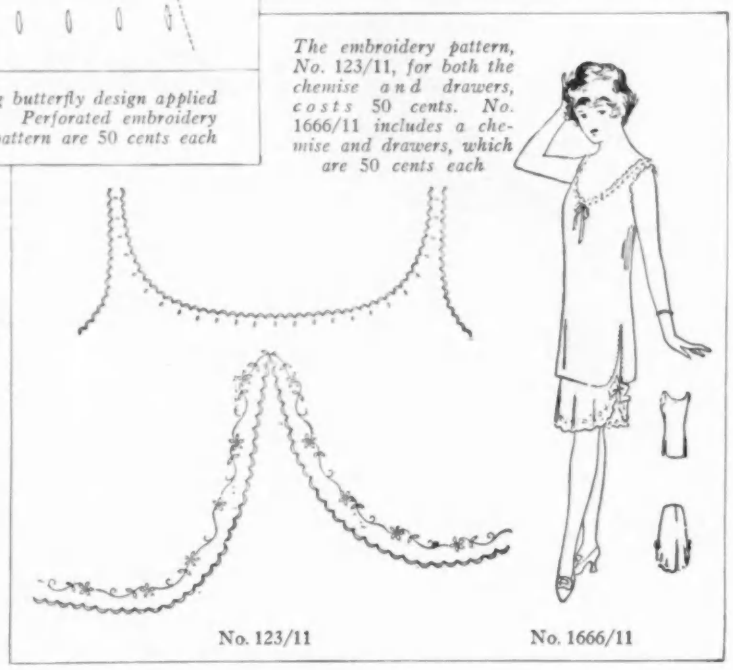
The same pattern may be used over and over. Should an extra stamping cake be required, a good-sized cake can be supplied for ten cents.



*The slimly cut combination of chemise and drawers, No.* 2110/11, *may be embroidered by pattern No.* 126/11. 50 *cents each*

No. 126/11

No. 2110/11



*The embroidery pattern, No.* 123/11, *for both the chemise and drawers, costs* 50 *cents. No.* 1666/11 *includes a chemise and drawers, which are* 50 *cents each*

No. 123/11

No. 1666/11

Exquisite Pendant showing unrivalled workmanship. Tecla pearls and emeralds in conjunction with genuine diamonds.

Pendant of unique formation; upper *motif* in platinum and diamonds holding two superb Tecla pearls suspended from chains of small ones

*Louis XVI* Pendant displaying fine grace and delicacy. Magnificent Tecla pear-shaped pearl and real diamonds.

Tecla

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Send You
Their Fragrance
from Every Tree
and Plant

HOUBIGANT'S
Cœur de Jeannette
(HEART OF JEANNETTE)

Rivals
all the Glorious
Perfume of Nature

With this charming and seductive odor, faintly conveyed by your apparel, you are surrounded by an appeal from a magnificent bouquet.

Vogue's readers are urged to determine the truth of this statement. They can do so by sending to us for a sample bottle, to cost 20c, which will be promptly mailed by Parcel Post. 2 oz. bottle Coeur de Jeannette, at all leading dealers, $3.15.

Among the Perfumes sold in America, *none* surpasses Houbigant's exclusive productions.

PARK & TILFORD
225 Fifth Avenue, New York
*Sole Agents in United States and Canada*

# *In* PURSUIT *of* THE PARIS BARGAIN

THE American bargain-hunter in Paris often buys in haste and repents at leisure, for the real bargain is an elusive thing, and one may visit the same shop three or four times before some obliging *vendeuse* will bring forth from a secret corner a cobwebby bit of lingerie or a delicately embroidered blouse bearing the same price-mark that one has noticed on really inferior articles on the bargain tables. Thus it happened a few days ago that, while I was looking over the tables laden with blouses, my friendly little saleswoman suddenly disappeared, and then returned with an air of mystery and a blouse so good-looking and so inexpensive that I at once ordered several. It was not a lace blouse, but a hand-made affair of fine handkerchief linen, a sketch of which is shown in the lower, left-hand corner. The well-shaped, embroidered collar, the cuffs, and the "truly" pocket with its little button, are beautifully finished, and yet for this blouse I only paid 25 francs.

INEXPENSIVE ORIGINALITY

The suspender blouse illustrated in the middle of the page was found in a small shop just off the rue de la Paix—which accounts for its comparatively high price of 65 francs. The suspenders, the lower part of the blouse, and the lower sleeves were made of white satin. The blouse top and the upper part of the sleeves were of figured white voile de soie. The plaited frill about the neck was of stitched white satin. A small bow of black tulle was placed at the point of the V in front. The satin suspenders were slipped through silk-embroidered slides, which were caught to the waist by pearl-buttoned straps.

The mantelet of silk crêpe shown second at the bottom of the page is light blue, and embroidered in red and black with little wreaths. It may also be had in yellow and other light colors. Price, 29 francs.

The chemisette of tulle, sketched in the middle, is a useful little article. It is hand-made, has a round collar, and a small, flat bow of plaited tulle at the throat. It sells for 3 francs, 90 centimes.

A modestly simple, hand-made nightgown is the one shown in the lower, right-hand corner. The gown, of exquisitely fine muslin, is seamed front and back alike, and fastened in front with three small pearl buttons. Plaited frills of four-inch footing and pink ribbon laced through eyelets at the high waistline, form the trimming. The price of this is 23 francs. Pink crêpe de Chine of good quality was used for another nightgown. It was trimmed with Valenciennes lace and knots of pink ribbon, and cost 49 francs. A gown of thin pink silk, cut somewhat like a man's bathrobe, was marked 15 francs, 50 centimes. The turndown collar and short sleeves were embroidered with little dots in white. The gown fastened close about the throat, and was tied with cords of pink silk. A similar gown of pink mercerized cotton, tied with a pink cord, was marked 9 francs, 50 centimes.

*Charming is the literalness of the suspender treatment*

*With the extremely low-cut bodices a tulle vest is a necessity*

*The frilled band on this boudoir cap is embroidered in colors to match the peignoir*

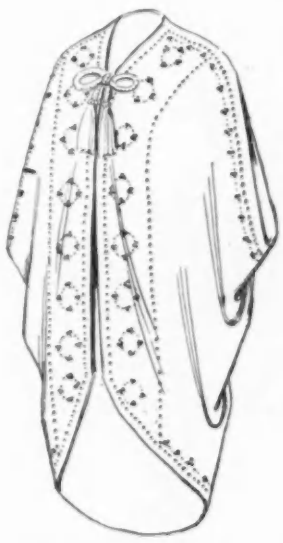
The boudoir cap sketched in the upper, right-hand corner was made of fine batiste, and trimmed with frills and insertions of Valenciennes lace. The straight piece crossing the top of the head and falling below the ears was delicately embroidered in blue to harmonize with a blue peignoir. This cap was to be had for 29 francs.

BEAUTIFYING THE HOME

Dainty, medium-sized, circular doilies made of odd bits of lace and embroidery, cleverly joined by hand, and edged with narrow Valenciennes lace, sell for 2 francs, 95 centimes, the smallest size for less than half that sum, and the large size for 9 francs each. Centerpieces of this lace, round or oblong, may be had for 30 francs and upward. Although artificially yellowed, these doilies are exceedingly pretty, and look well on old mahogany.

Candle-shades of yellowed lace lined with rose or yellow chiffon are lovely, and may be bought for a small sum. The shades for candelabra or side-lights, made of silk in different shades of rose and yellow, and decorated with gold or silver lace, cost but 1 franc, 45 centimes—an absurdly small price. In silk edged with silk braid they are 20 centimes less. In New York, $1.50 is the price for shades similar to these. A. S.

*More than $5 worth of hand-made smartness is found in this blouse*



*A mantelet developed in blue crêpe prettily wreathed in black and red*

*Modestly simple is this hand-made nightgown with its deep frillings*

# «Marie Antoinette» Blouses---By Gimbels

## *In Exquisitely Dainty Modes of Tulle and Lace*

*A—White Tulle with Fichu-effect pleatings and wrist frills of Beige Shadow Lace. Narrow shoulder yoke, which is shirred, is joined with hemstitch-effect beading. Clusters of wee tucks give fulness to the elbows of the long, tapering sleeves* ..... $8.95

*B—Blouse entirely of Shadow Lace, so fine that is cobwebby. The fichu, which is boned to stand high in the back, is edged with a narrow ruffle of lace, and finished with curious Oriental buttons at each side where its tapering ends fasten* ..... $16.75

## *These, Fashion's Latest Fancy, Are Ideal for Summer*

*C—Beige Shadow Lace over flesh-color China Silk. Fichu-effect pleating and double frills on sleeves, of Shadow Lace. Narrow folds of black net around the neck and sleeves; also Bow* ..... $6.95

*D—A gem of simplicity! White Tulle over Camisole-effect lining of Tulle—latter is trimmed with shirred ribbon-run casings with ribbon bow at left side. Picot-edged pleatings on Fichu are joined with hemstitching. The Bishop sleeves are daintily finished with shirred cuffs, edged with frills. Pearl ball buttons* ..... $10.75

Without hesitancy, it can be said that these blouses are the most truly feminine that Paris has yet decreed, as they were inspired by the favorite costume of the dainty French Queen, for whom they were named. It is doubtful whether Marie Antoinette ever wore Summer Frocks that were daintier than these blouses—and she was a luxury-loving woman!

*Mail requests for these blouses will receive prompt and careful attention.*

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Formerly 5th Ave. at 37th St.

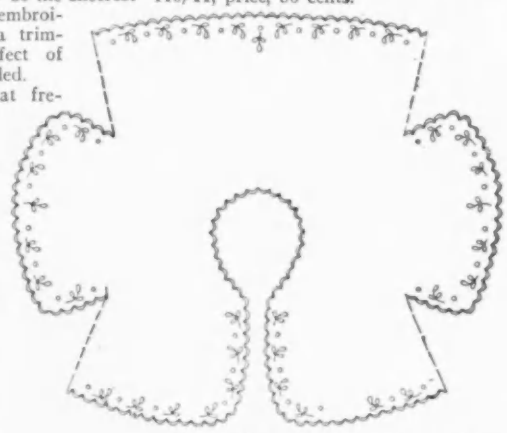
**Boston: 647 Boylston Street**

No. 1665/11.—*A baby layette, consisting of twelve garments included under this number, for 50 cents. The embroidery designs which fit these patterns are numbered separately, and cost 25 or 50 cents extra for each*

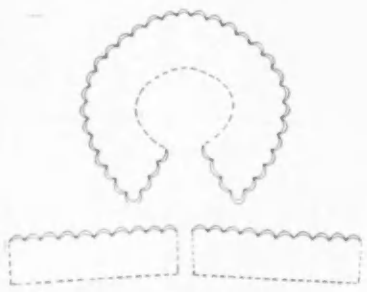
## PATTERNS *for a* LAYETTE INCLUDING *the* EMBROIDERY DESIGNS

THE modern baby has the most careful consideration given to its wardrobe. Skirts must be just so long, and of a width which gives ampleness without clumsiness. The materials may be the sheerest imaginable, with fine embroidery and real lace as a trimming, providing an effect of over-elaboration is avoided.

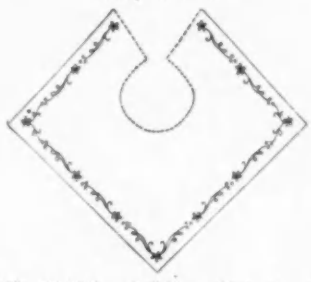
As embroidery is what frequently gives the charm to baby clothes, we now can supply perforated embroidery patterns. The kimono sack, No. 107/11, and the scalloping for the wrapper, No. 105/11, are 50 cents each; a delicate design for a bib, No. 106/11, is 25 cents. Other designs not illustrated are a bib showing elaborate embroidery, No. 109/11, 25 cents; scalloping for the crown of the cap, No. 111/11, 25 cents; an embroidered panel for the dress in a delicate bow-knot and forget-me-not design, No. 108/11, 50 cents; an unusual small floral design for the cape and lower edge of the coat, No. 110/11, price, 50 cents.



No. 107/11.—*A perforated embroidery pattern for a baby's kimono sack which is very easily made. Price, 50 cents*



No. 105/11.—*Embroidery pattern for a baby's wrapper. Price, 50 cents*



No. 106/11.—*A delicate little floral design in an embroidery pattern for a bib. Price, 25 cents*

FOR centuries long, artist and poet have dreamed in vain of flowers that shall not fade, of youth eternal and beauty that will never pass.

This is a dream no longer, for d'Orsay has discovered the secret of the subtle perfume of the flowers, the rose, the lily and the lilac. The perfume, which is as their very soul, he has caught, and imprisoned for us in exquisite jars, so that through all the year we breathe their delicate fragrance.

But to grant the poet's wish completely, to steal the perfume from the flowers, was not sufficient, for woman's charm and beauty must still be made immortal. Then the marvelous beauty products were created, and now the "Secret d'Orsay," used with the magic "Lait," imparts to the skin the softness, the freshness, the pearly lustre of eternal youth.

Hence what present could be more acceptable than one of these artistic boxes, which contains not only an assortment of the rarest extracts, but a choice of the most perfect of the beauty products, found at d'Orsay, 17 rue de la Paix, Paris, France, and at all leading stores in America

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It pictures and describes all the charms of both the present delightful hotel and that magnificent new million dollar hostelry, the GREENBRIER, which opens this Autumn. It tells about the new Bath House with its luxurious swimming pool and its complete system of Medicinal Baths, that have made possible "A European Cure Without Going to Europe." Come to White Sulphur—here you are afforded every opportunity for health, rest and recreation. Golf, tennis hunting, fishing, riding—dancing and music. Delicious Southern cooking. Easily accessible on the main line of the C. & O. Ry. Through sleeping cars from all points East and West. Management same as famous Hotel Chamberlain at Old Point Comfort. Send for this booklet and rates today.

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with six packages, one for each day out, is still better—$14 and $18. They are fully described in an illustrated price list, sent promptly on request.

Prices: $6, $7, $10, $12, $12.50, $14, $15, $18, $20 and $25.

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## VOGUE PATTERNS FOR SIMPLE TUB FROCKS AND NEW COLLARS AND JABOTS

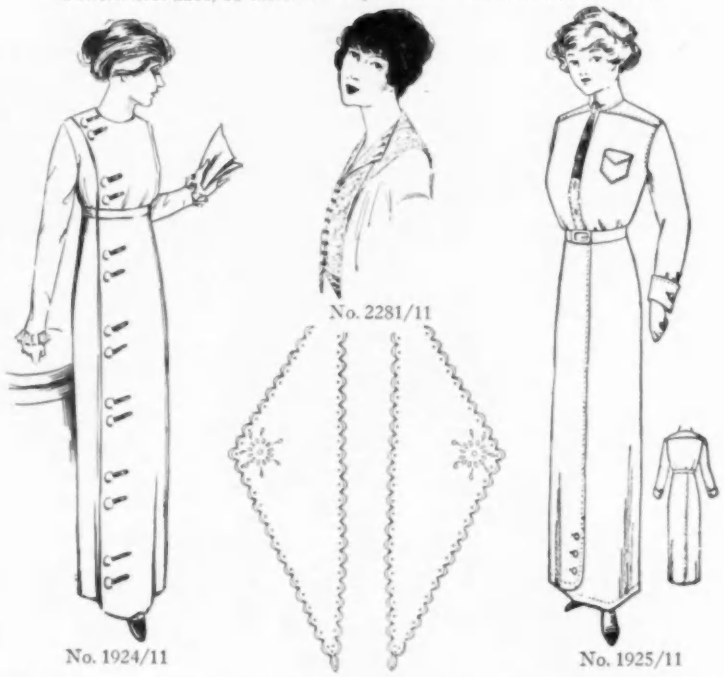
No. 2281/11

No. 1926/11

No. 1964/11

No. 2281/11

*Pattern No. 2281/11 includes the five collars illustrated for 50 cents*

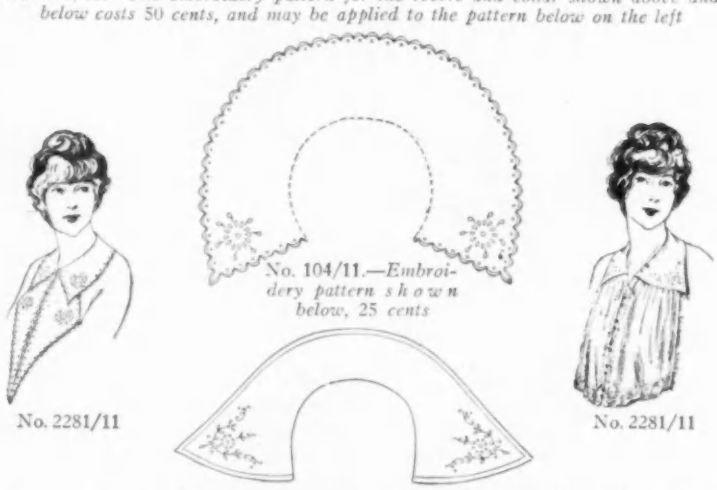


No. 2281/11

No. 1924/11

No. 1925/11

*No. 103/11.—The embroidery pattern for the revers and collar shown above and below costs 50 cents, and may be applied to the pattern below on the left*



No. 104/11.—*Embroidery pattern shown below, 25 cents*

No. 2281/11

No. 2281/11

*Vogue patterns for the dresses illustrated cost 50 cents for waist or skirt. Sizes: 34 to 40 inches bust measure, 22 to 28 inches waist measure*

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For Whatever Clime—Winter or Summer weights, all-the-year-round. A complete representative stock, where the ultra and good form, together with the conservative and practical, are happily combined.

**One — The Suit.** — In wool poplin or serge, $45.00. (Prices range from $25.00.)
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**Two—The Gown.**—In Crepe de Chine, $25.00. (Prices range from $18.50.)

**The Hat.**—Black crape hat, straw facing; can be made in all white or black. $18.50 to $25.00.

**Three.**—Black Crepe de Chine, semi-tailored blouse, low collar, with tie and shirred sleeves with net frill. $13.95.

**Four—The Wrap.**—In Bengaline silk, $35.00. (Prices range from $18.50.)

**The Hat.**—Black milan sailor with gros grain bow at back. $16.50.

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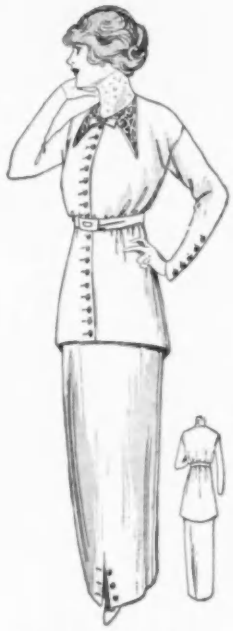
Nos. 2322/11-2323/11

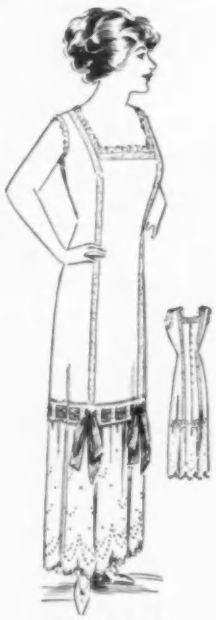


Nos. 2294/11-2295/11

Nos. 2292/11-2293/11

No. 1927/11

Nos. 2301/11-2302/11



No. 1840/11

*The draped skirts which have been the most noteworthy as well as a charming feature of the spring gowns will be continued in summer frocks of even the washable sort. The Vogue patterns illustrated achieve such drapery in a manner easy of accomplishment. Price, 50 cents each for waist or skirt and princess slip. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure*

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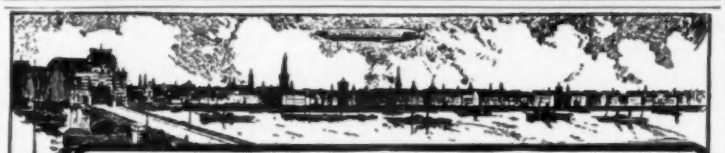

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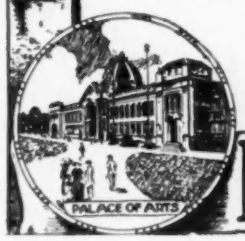


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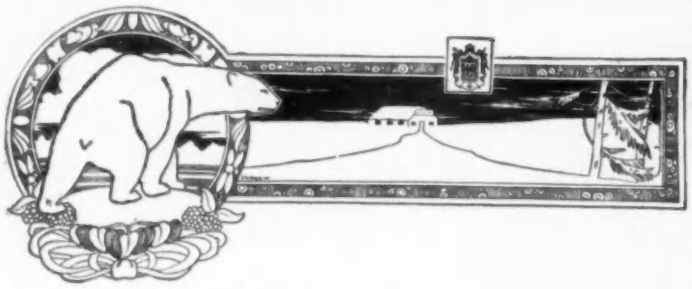

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## *Lord & Taylor*

NEW YORK

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## R. J. HORNER & CO.

20-22-24-26 West 36th St., Near Fifth Ave.

FURNITURE - DECORATIONS - RUGS

NEW YORK

# SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 47*)

*Flowers are summer's gift to the couturiers; here great clusters of apple blossoms are charmingly used*

*An original rose trimming tacked against a triangular plastron and veiled with chiffon*

*A skirt of old-gold chiffon with a tunic which served its apprenticeship as a flounce*

touch is given by round, chiffon buttons on one side and tiny, chiffon loops facing them on the other. At the waistline is a cluster of bright blue poppies. Unless one has enough remnants of lace for the bodice trimming, it may be made entirely of the chiffon with a very satisfactory effect.

THE POPULAR CHIFFONS

Popular as chiffons are for afternoon frocks, they are used quite as much as ever for evening gowns. The original of the gown sketched at the left on this page is a triumph in the blending of colors. A light green chiffon is mounted on a white silk underskirt which reaches midway between knee and ankle. At the front the green overskirt is cut in an inverted V above the instep, and in the back it drops in a point which, weighted by a silk-lined hem, flops softly back and forth. A second skirt drapery (and another color) is introduced in the strip of cream chiffon which hangs slant-wise from the left hip and in a cascade down the back. Over each shoulder there is a drapery of periwinkle-blue tulle which meets at the top of the décolleté opening in the back, and slants off to the left side, where it is finished with a cluster of apple blossoms. At the front of the bodice another cluster of these flowers is placed against the fragment of shadow lace which fills the front of the bodice. This frock is one which will be noticed and admired even in the midst of gowns of elaborate gold-brocaded satin and jeweled trimming.

AN ORIGINAL ROSE TRIMMING

Putty-colored chiffon is used in the development of the model sketched at the right of the page. There is the mark of originality in the treatment of the crushed roses which are laid under the plastron of chiffon on the bodice. The roses are cream-white, touched at the tips with pink. They are tacked in close to the bodice, so that the line of the figure is not broken. About the neck of the bodice is a band of passementerie in very subdued gold and putty tones, hardly to be distinguished from the background of the gown.

The model sketched at the top of page 76 lends itself admirably to simple treatment, although the detail of the original is somewhat intricate. The gown is mounted on a slip of sapphire-blue satin, next above which is a flounce of cream lace darned through with gold thread. Above that is a tunic of white chiffon embroidered with little gold beads. A tunic of black chiffon over a cerise satin petticoat, with the lace flounce omitted, would be a simpler development of this model. The cluster of rhinestone buttons at the high-waisted front should not be omitted, as it is a somewhat novel touch well worth the expense of retaining.

A PRACTICAL AND PRETTY WRAP

The design of the wrap shown on page 76 is especially charming. It has the excellent quality of being practical in both color and treatment. It is of dark blue chiffon, lined with geranium-red crêpe, collared with blue net and finished with revers of red. A band of blue and red embroidery extends across the back and forms the sleeves, below which the coat falls in a graceful drapery.

A distinctive trimming for a chiffon

(*Continued on page 76*)

*The old fashioned single-drive car — a chauffeur's position when alone, uncomfortably conspicuous.*

*The modern Ohio way—five passengers front-seat drive with unobstructed view.*

*The modern Ohio way—drive in privacy and comfort from the rear seat when alone.*

# Discriminating Women No Longer Buy Single-Drive Electrics

**Study this illustration and you'll see why**

EVERY one who has ever driven an electric has realized the great inconvenience of the single drive.

For no woman, alone in her car, ever looked well or felt comfortable perched up on the front seat in a chauffeur's position. And if the car happened to be a rear-seat drive, it meant continual strain and worry over inability to see ahead when the car was filled with guests.

In the Ohio, and in it alone, all this annoyance, inconvenience and danger is eliminated.

For the Ohio offers, as an exclusive feature on which we hold basic patents, a double drive from both front and rear seat, at your convenience.

The illustration shows graphically the wonderful convenience and comfort of this arrangement.

And the Ohio offers you in addition the utmost in beauty, in luxury and in comfort. Is it any wonder that single-drive electrics are rapidly becoming obsolete?

There are Ohio representatives in all large centers. Beautifully illustrated catalog mailed on request.

*The only electric car in the world that can be driven from both front and rear seat.*

The Ohio Electric Car Company
1503 West Bancroft Street, Toledo, Ohio

# James McCreery & Co.

**34th Street** NEW YORK **23rd Street**

## WOMEN'S BLOUSES

*Stripe Voile Blouse with revers, sailor collar and turn-back cuffs, finished with fancy buttons.* $4.50.

*White Voile Blouse with hemstitching, tucks and medallions; finished with bow and buttons.* $4.95.

*Tucked Voile Blouse with lace collar, hand-embroidered points down front and on cuffs, finished with silk bow.* $11.75.

*Tucked Marquisette Blouse with net sailor collar, frill and cuffs, combined with hand embroidery.* $12.00.

*Shadow Lace Blouse with low collar, finished with jabot and fancy bow. Very effective model.* $15.75.


# SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page 74*)

waist is plaited net lace, not the kind of plaiting which stands out in frills, but a plaiting which gives to the lace just a faint, rippled effect. For this purpose very thin lace which has a simple mesh, scarcely any pattern, and a straight edge, is much more charming than lace of an elaborate pattern. One waist in particular which is trimmed with this lace would be worth copying, and it is within the possibilities of even mediocre skill. It is of dark blue chiffon over self-toned China silk. The silk lining extends only to the yoke, which is of the transparent chiffon. The full-length sleeve of blue chiffon is put in with cording, and the body of the waist is perfectly plain without a tuck or a plait. Just a little toward the left side of the front is an opening in the chiffon which extends from collar to belt; it is finished on either side with the cording. This opening is filled in with a vest of white, cotton net put in quite full. A frill of the lace drops down midway from the vest to the waist-line, and a flat collar finishes the blouse at the throat.

*A satin slip, rhinestone trimmings, and a gold-beaded tunic combine several of the season's fancies*

TRICKS OF DRESS

There are always certain tricks of dress which make a particular fashion successful. The best-dressed women learn these little manipulations, but seldom speak of them, and it is either by chance or innate cleverness that one comes to know how good effects are obtained. To-day it is the adjusting of the veil with the tiny hats which must be mastered. If one goes about this matter in the ordinary way, the hair will be plastered against the face in the most depressing fashion. Veils must be very carefully adjusted to the small-brimmed hats or the hats with no brims at all. The lower edge of the veil must be pinned around the throat and fastened with a hairpin at the nape of the neck. All the fulness of the veil should be disposed of here, rather than on the hat as in the old way. Just enough fulness should be left to reach to the hat, where the veil should be pinned in place, and as it is drawn up, the hair will be pressed upward with it in a surprisingly good effect.

*The summer coat is really a deception—just a film of chiffon with make-believe sleeves*

Two-toned, ribbed stockings in silk are not for the woman of small means, since $8 a pair is a price she may not pay. Everyone is not aware, however, that for $1.50 a pair this two-toned effect can be had in a lisle stocking which, to the casual observer, has the appearance of silk. These stockings are splendidly durable, very smart, and may be had in a black and white mixture, which is suitable for wear with any costume. With black, low shoes or white buckskin shoes this style of stocking will be found particularly good.

There is a new stocking of silk and lisle which combines two colors in a shot effect. They come in brown and black, purple and black, and green and black, and sell for $3.50 a pair. With these two substitutes one need no longer sigh in vain for the expensive stockings.

The little details of a costume are often really important features. An attractive slipper buckle, the placing of a brooch, or the shape of a hairpin even, will do much to complete the distinction of a toilette. One of the best touches for an evening gown is a scarf of tulle worn loosely across the shoulders. Tulle is fairly durable for this purpose, and it is even more effective after the first stiffness is gone. It should not be worn, however, save with a frock with which it harmonizes especially well. With the gowns of the present modes, in materials such as brocades and crêpes, and with the fashionable bodice drapery of self-tone chiffon, the transparent scarf is a charming accessory.

*Vogue will cut to order, in 36 bust only, patterns of the models shown in this department at the special price of $2 for a gown, $1 for a blouse or wrap.*

GOTHAM

# Gold Stripe

GARTER-PROOF

## SILK HOSIERY

*No "run" that starts above can pass this Gold Stripe.*

**Places Silk Hosiery on Your Economy List**

THE only silk stocking that successfully resists the strain of the garter.

The patented gold stripe makes "runs" and "Jacob's Ladders" impossible. The most durable silk stocking you ever wore.

**Guaranteed Garter-Proof—the Gold Stripe makes it so.**

Pure silk in three qualities (regular and outsize)

**$1, $1.50 and $2**

Silk or cotton tops and feet. Black, colors, or dyed to sample in twenty-four hours.

**Made by the GOTHAM SILK MFG. CO.** and sold in New York exclusively at the

GOTHAM HOSIERY SHOP

27 WEST 34th STREET NEW YORK

*Also may be purchased at the best stores in other cities*

**The Garter Web That Out-lasts the Corset**

The corset manufacturer who uses EVERLASTIK web for hose supporters saves his customers trouble and expense, because EVERLASTIK supporters will not require renewing during the life of the corset. EVERLASTIK is woven by a special process (patent applied for), so that the rubber strands can never slip back, and always keeps its elasticity. Look for the name on the garters of the corset you buy—also on separate hose supporters. Buy EVERLASTIK by the yard.

***If not at your dealer's, write us, and we will see that you are supplied.***

**HUB GORE MAKERS (Established 1884), Boston, Mass.**

# *Laces for Lingerie*

IN no article of woman's attire is lace more bountifully used than in her lingerie. Almost every kind of lace is used for lingerie, but preference is always given to the easily-washed varieties, such as Quaker Shadow, Normandy, Val, Torchon, Cotton Maltese or Cluny.

Insertions and edgings of Quaker Laces, used with silk or cotton crepe, Italian Silk, China Silk, or Muslin, in dainty colors, will make a lingerie outfit of which any woman may feel proud.

*Quaker Laces are produced in a wide variety of dainty designs, in which the spirit and charm of old hand-made laces are faithfully reflected.*

Quaker Laces impart an air of style and distinction to every article of woman's wear, from the most elaborate gown to the simplest bit of lingerie.

Quaker Lace designs are absolutely authoritative. They are made by the largest organization of lace makers in the world. They meet perfectly the requirements of the latest fashions.

Quaker Laces come in all the fashionable widths of insertions, edges, bands and all-overs.

## QUAKER LACES

To see the great variety of fashionable Quaker designs, go to the best department stores, dry goods stores and lace specialty shops. **Look for the Quaker head on the blue lace card.**

**Send for "The Quaker Lace Book."** It contains illustrated suggestions for waists, lingerie and other articles of woman's apparel. It also tells you how to care for lace. Free on request.

Quaker Lace Company

*Makers of Quaker Laces, Quaker Curtains and Quaker Craft-Lace*

Philadelphia

Registered Trade Mark

Established Half a Century

# White and Colored Wash Fabrics

In the Department devoted to the above will be found a most attractive assortment of seasonable materials in the latest weaves and colors, including

## Cotton and Linen

French Crepes in white and colors.

French Ratine in white and all the prevailing colors.

French Crepe and Voiles printed in Juoy effects or embroidered in Bulgarian designs.

Imported Voiles in solid colors with silk stripes or embroidered figures.

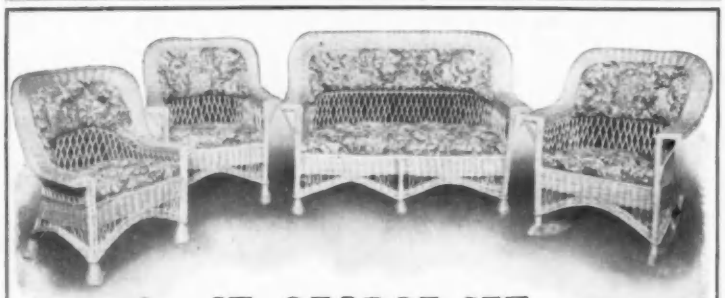
Ottoman Cords, Piques, Repps, Poplins, Japanese Crepes, D. & J. Anderson's Ginghams, Dress Linens of every desirable kind in white and colors.

## Shirtings

English and Scotch Madras and Oxfords in white and colors. Russian cords, Satin Broche, Cotton Crepe, Silk Madras, Washable Silks, French Percales, Viyella and Silk and Wool Flannels.

*Samples of any of these lines, except bordered materials, mailed upon request.*

**James McCutcheon & Co.**
**5th Ave., 33d and 34th Sts., New York**



## ST. GEORGE SET

**Natural Willow, Cretonne Seats and Backs Delivered to any Station East of Mississippi** **$54.00**

**Stained any color $6.00 additional**

This unusual offer affords you the opportunity to furnish your living room with delightfully cool and comfortable furniture. Each piece is hand woven of French willow — strong, durable and weather-proof. The chairs are large and roomy and the sofa 36 inches wide, inside measure. Cushions made of downy silk floss covered with imported cretonne. Special freight concessions allowed on orders West of the Mississippi.

## Riverview Chair

**$6.00** With Cretonne Cushion F. O. B. New York

The ideal chair for use on the porch. Made specially strong and positively weather-proof.

The comfort and convenience of Willow Furniture adapts it particularly to the summer home.

Send for one of these chairs today. We guarantee immediate delivery if desired. We always carry a large stock of regular models.

Ask for our catalogue, handsomely illustrated, containing full information regarding the many uses of willow furniture. A postal will bring it.

Without Cushion
**$5.00**

**MINNET & CO.**

*Manufacturers of High Grade Willow Furniture*

**368 Lexington Avenue**
**Bet. 40th and 41st Sts. New York**

# TOOLS *of* TWO TRADES

THE shops have much to offer in the way of garden novelties. The basket illustrated would be a delight to the woman who likes to do some of her own pruning. It is furnished with a trowel, flower-scissors, pruning-knife, pruning-shears, weeding-fork, wire-cutter, and such handy articles as a hammer and pincers. Each fits into its appointed place in the light, leather-lined basket. Price, $9.50.

*She who is fond of flowers should possess the tools of the trade*

For the country cottage the night lamp illustrated will be found useful and safe. The base and handle are of tin with a fluted glass cover which sheds light and yet protects the candle from draughts. Price, 38 cents.

*Let there be a night-light in the cottage, says this little lamp*

### A SECRET OF GOOD COFFEE

It is really legitimate to grumble if the breakfast coffee is not just right, but given good coffee and the pot illustrated here, the opportunities for dissatisfaction will be few. These pots come in green, brown, and blue earthenware with a white lining. The coffee should be made in the French way—by putting the grounds in the top and pouring the water over them. When ready to go to the table, the top section of the pot, which contains the grounds, should be lifted off, and the cover put on the lower part. This pot comes in various sizes which allow for two, four, six, or eight cups of coffee. One holding two large cups—three of a smaller size—costs $1.25.

*To brew the beverage which aajusts the American to the day*

### A CUP O' TEA

The brewing of tea is scarce less than a solemn rite with some people, and "the cup that cheers but not inebriates" deserves a fitting receptacle. Tea is considered to be really poisonous when the leaves are allowed to stand in it, so here is a tea-pot with an infuser in the top in which the leaves are put. The water is poured over the leaves but once. This pot comes in brown and green earthenware with a white lining and a white infuser. Price, $1.38.

*The fortune in the cup o' tea is in the choosing of a pot*

### A NOVEL RICE-BALL

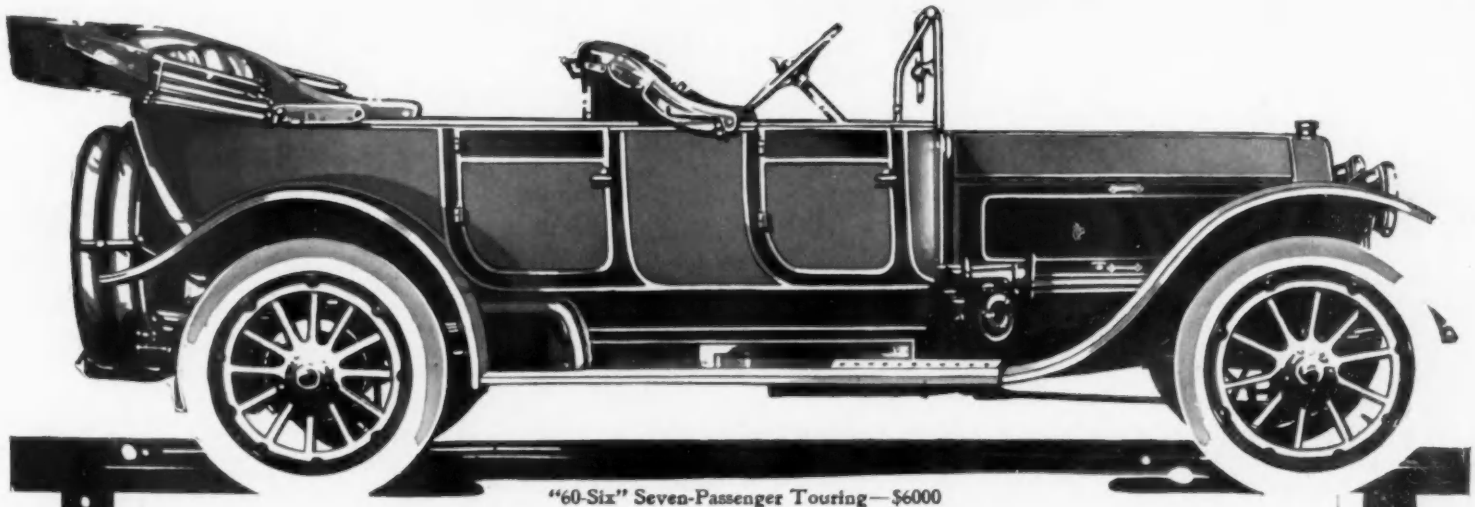
Good tools can not make good cooks, but good cooks must have good tools—it is part of their secret of success. One big shop which makes a specialty of every sort of cooking and kitchen utensil is an enchanting place to any true housewife. All the little pots and kettles seem to hold such wonderful possibilities. Below, at the left, is a rice-ball—a perforated tin ball for steaming rice. The rice is put in the ball, and the ball itself is placed in the pot of water. Price, $1.50.

### THE MOLDING OF MOUSSE

The mousse and ice desserts which are so especially good in hot weather may very easily be molded in attractive forms. A form for molding mousse is shown in the middle picture below. The screw at the top is removed, and the liquid mousse poured in. When tightly screwed up again the ball-like mold is packed in ice, and when the cream is ready to serve, the entire upper half of the mold may be lifted off, leaving the ball unbroken. Price, $1.50.

The fancy ice-cream mold shown at the lower right may have the cream packed in it after it is frozen. The mold should then be packed in ice until ready to serve. The best feature of this mold is that the center is open, which allows whipped cream or fruit to be heaped inside the ring of ice cream. The price is $3.75.

*A novel rice-cooker and two molds that shape the ends of the dinner*



"60-Six" Seven-Passenger Touring—$6000

# THE EVOLUTION OF THE PEERLESS

THE most obvious characteristic of the Peerless is its irreproachable beauty—its grace of line and its perfection of finish. Yet the beauty of the Peerless is but a subordinate aim of its makers.

Safety is the first essential, comfort is the second; and not until these imperative qualities have been achieved in the highest possible degree is there any deliberate attention to appearances.

The beauty of the Peerless therefore has this significance: It is the final expression of that type of absolutely faithful construction that insists on fundamentals first—and by so doing evolves naturally into the beauty of form that results from correct design, the best materials, deliberate manufacture and thorough maturity of every detail.

## THREE SIX-CYLINDER MODELS

"38-Six," "48-Six," "60-Six." Scientific heat treatment of steel parts; electric starting and lighting; irreversible steering gear; long stroke motors; seven distinctive body types, at $4300 to $7200

## The Peerless Motor Car Company
## Cleveland, Ohio

Makers also of Peerless Trucks

Peerless
ALL THAT THE NAME IMPLIES

# The Summer Wardrobe

*Is there a problem more trying than the selection of summer clothes at a time when every one else is busy planning outings for the season? Yet work as one can in the early spring and during the first days of summer many necessary items remain unprovided until the last moment.*

That simple morning frock, the light wrap which ought to replace the heavy coat for motoring through the day's heat, the cool porch dress for summer afternoons and the casino, the light airy demi toilette for the evening hop or bridge, what looks a sufficiency in spring buying proves far too meager when pressed into service at summer hotel or country home.

## Why not get the Lane Bryant Models?

Leave your measurements with us, choose your materials from our stock of imported and domestic fabrics, and after your immediate needs are filled, simply order what is required, according to measurements on file, and your order will receive most careful attention in our mail order department.

*Fully illustrated catalog "V" mailed out of town upon request.*

1549 1526

1549 *(as illustrated). Handsome voile with cluny insertions* **$19.75**

1526 *Soft French batiste with hand embroidery and Irish crochet lace* **$21.50**

**Lane Bryant** **25 West 38th St. New York**

Ask for Catalog "VM" if interested in MATERNITY DRESSES

*The bedchamber of Madame de Maintenon, unchanged since the days of its famous owner*

## *The* NAME PLACE *of a* FAMOUS WOMAN

*(Continued from page 35)*

heavy satin damask, interspersed with exquisitely carved and inlaid tables, line the room on both sides, while the entire middle space is left vacant to show to advantage the beauty of the highly polished floor.

The private apartments are in another wing facing the court of honor, and are entered through one of the fifteenth-century towers. A small Gothic doorway of handsomely carved wood opens directly upon a spiral staircase, reconstructed in white stone by the father of the present duke. This stairway is indeed marvelously built; each step is made of a single piece of stone cut in one with the carved column around which the stair winds. At the top a narrow passageway leads to the small reception-room, the walls of which are covered with tooled leather colored in dull blue and gold—a perfect setting for the gilded furniture and the creamy stone fireplace.

Adjoining this room is the bedchamber, hung and furnished with blue satin damask. Nothing in the room has been changed since the days of its famous owner; in fact, these apartments are not even used by the present family, but are preserved simply for their historic value. The last occupant was Charles X, who spent the night at this château after his abdication from the throne of France in 1830.

The court of honor is reached through the main entrance, and is laid out as a charming terrace garden. There are little, pebbly paths outlined by closely clipped yew hedges, conventional French flower-beds, and marble urns which, like sentries on duty, stand in rigid lines along the outer edge with their scarlet masses of geraniums waving like banners in the summer breeze. At the foot of the terrace stone steps lead down to the river, which forms a great, shining avenue leading away to the distant ruins of the aqueduct. This great water-way was built by Louis XIV to conduct water to his fairy palace at Versailles. At the steps the river divides and flows around the château between the massive, ivy-covered walls of the moat. A pleasant, wooded walk runs along the bank of the river on both sides. The river in its windings in and out is crossed by thirty-two bridges, so that the beautiful park is turned into a miniature rustic Venice.

*The aqueduct ruins are a monument to a whim of Louis XIV*

# Many Women Think

that it is for only a few to have good figures. This is not so. Practically every woman can have a good figure. It all depends upon being properly corseted, and being properly corseted means wearing just the right model of just the right make of corsets for the individual figure. I can recommend

**Madame Lyra CORSETS**

as most perfect corsets, giving absolutely the modish lines of the prevailing vogue, being unquestionably the correct foundation for the season's gowns.

¶ I would suggest that you ask to see the latest models of Madame Lyra Corsets in any of the high grade Corset Departments. Try a pair of Madame Lyra Corsets, be fitted, by all means, to just the right model for your individual figure, there is that model, and note the correct lines it gives you.

**Model 3901** one of the new models giving very good lines. Low bust, long hip and back. Brocaded Net, white, 18-30 **Price, $6.50**

***Many Modish Models $3.50 to $25.00***

***Style Plates No Charge***

Madame Lyra

If you cannot obtain Madame Lyra Corsets through a local merchant, I will send you direct, whatever Madame Lyra model you wish, upon receipt of the retail price, post or express prepaid.

For further information write me personally, care of Lyra Corset Makers, Lyra Building, Detroit, Mich.

Very cordially,

Madame Lyra

# Daintiest of Summer Coiffures

Our newest Hair Creation may be so arranged that the fashionable young woman finds it alluringly smart, exclusive and distinctive. This

## "Casque With Clusters"

is much favored, too, by those who wish to cover their own knot and back coiffure with a rippling Marcel wave effect. You should see how charming is the youthful touch of the puffs, curls or clusters nestling at each side.

Prices, $14 and up, according to size and your shade of hair.

"Casque, regular"—without the clusters—$8 and up.

**A. Simonson.**
Specialist in Hair Goods
506 FIFTH AVENUE
NEW YORK

*Send now for free Beautiful Style folio, "Summer Coiffures."*

**"The Crowning Attribute of Lovely Woman is Cleanliness"**

*The well-dressed woman blesses and benefits herself—and the world—for she adds to its joys.*

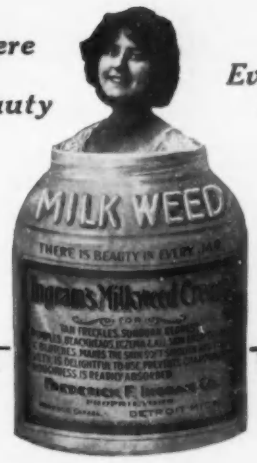
# Naiad Dress Shields

add the final assurance of cleanliness and sweetness. They are a necessity to the woman of delicacy, refinement and good judgment. **Naiad Dress Shields** are hygienic and scientific. They are **absolutely free from rubber** with its unpleasant odor. They can be quickly **sterilized** by immersing in boiling water for a few seconds only. The only shield as good the day it is bought as the day it is made.

***Made in all sizes to fit every requirement of Woman's Dress.***
***At stores or sample pair on receipt of 25c. Every pair guaranteed.***

**The C. E. CONOVER CO., Mfrs., 101 Franklin St., New York**

***There Is Beauty In Every Jar***




However beautiful you may be, you cannot afford to neglect your skin. However plain you may be, you should not miss the possibilities for beauty and skin-health in the regular use of

# *Ingram's* Milkweed Cream

## 50c and $1.00

Applied lightly, night and morning, it will give the charm of cleanliness; the beauty of a soft, firm skin, with a natural, radiant glow. Requires no rubbing, and will not enlarge or exaggerate the pores of the skin.

A face powder—pure, lasting and lovely in effect is

*Ingram's* **Velveola Souveraine**

## 50c a Box—in 4 Shades

For a **real** home "beauty treatment," immediate in results, try a light application of Milkweed Cream, and a finishing touch of Ingram's Velveola Souveraine Face Powder.

## This Vanity Box Free

This handsome accessory—gold finished with pad, bag and reducing mirror, FREE, to you with every box of this Face Powder. Do not send stamps: just fill out and mail us the small card found in the addressed envelope in every box.

**Frederick F. Ingram Co.**
**86 Tenth Street, Detroit, Mich.**
**Windsor, Ont.**

## Special Offer

Let us prove to you the value of Ingram's Toilet Specialties by a personal test; write us yours and your druggist's name and address, and receive free, our box of samples. Or enclose 10c and we will mail them direct.

Mozart Beethoven Liszt

STEINWAY

INDIVIDUALITY is the distinctive feature of the Steinway Piano.

Its rare sweetness, purity and power of tone are possible only because of the inherent musical instincts of its makers and their years of specialized training. It is the master production of four generations of pianoforte experts—the recognized Standard Piano of the World.

The name of the Steinway dealer nearest you, together with illustrated literature, will be sent upon request and mention of this magazine.

STEINWAY & SONS
STEINWAY HALL
107-109 East 14th St., New York
*Subway Express Station at the Door*

Mendelssohn Grieg Brahms

SWISS Hand Embroideries

**Robes and Waists**
in Batiste, Marquisette, Linen, Net, Broadcloth, **Chiffon,** Crêpe de Chine.

**Finest Table Linens**
Tablecloths, Napkins, Centerpieces, Doylies, Lunch and Tea Sets, Tray Cloths, Scarves, etc.

**Daintiest Lingerie**
Chemises, Drawers, Corset Covers, Nightgowns, etc.

*Catalogue free on request.*

**H. SCHOCH, 225 Fifth Ave., N. Y.**
Factory: Lucerne, Switzerland

CRÊME DE MERIDOR
GREASELESS

**The Ideal Summer Cream**

For Automobilists and those who expose themselves to sun, heat, wind and dust.

**Will not grow hair**

Snow White and Honestly Pure

*Samples on request*

The DeMeridor Co.
10 Johnes Street
Newburgh, N. Y

USED BY OVER A MILLION AMERICAN WOMEN

GREAT BEAR Spring Water
**Its Purity has made it famous**

*Herzberg's*
AIGRETTES
Mint Arcade, Phila, Pa.
HERON AIGRETTES
branched in any desired quantity to a bunch
***Write for Illustrated Catalogue H***

# WHAT THEY READ

AMERICAN cities, their atmosphere and topography, are not to be discovered in the pages of American fiction. Paris, of course, lives almost as vividly in French romance as in the experience of the every-day Parisian. Hugo, Balzac, Dumas, and a host of earlier and later writers, great and small, have put the physical and spiritual Paris into fiction with a wealth of detail that makes the town in its historic phases a genuine entity for thousands of readers. Even strangers, fascinated with that capital of picturesque history and aspect, have interpreted it into their fiction, sometimes with realistic effect, as witness the wintry old Paris in Stevenson's "A Lodging for the Night." As to London, one could almost map the city from the pages of English fiction. Furthermore, English novelists have put into their books the aspects and atmosphere of such subordinate capitals as Edinburgh and Dublin, and even of such smaller provincial towns as Rochester, Bath, and Dover. We all know Mayfair from a hundred novels, and Russell Square belongs to every reader of English fiction as part of the familiar world which he inhabits.

No American city lives thus within the covers of books. Hundreds of novels have dealt with New York, but urban quarters in this city are not the common property of novel readers. Washington Square of fifty years ago has a sort of life in an early novel of Henry James, but nobody knows Gramercy Park and Stuyvesant Square from the pages of the novelists. Colonial New York has found a place in some of the native fiction, but all traces of the town as it then was have so vanished in the process of rebuilding that the reader has no means of verifying the city of fiction by reference to the city of fact. No vast and busy pile of buildings survives to us from other centuries, rich with the memory of men's comings and goings, through long generations. The face of the city changes so rapidly that nobody has the skill to render it permanent in fiction.

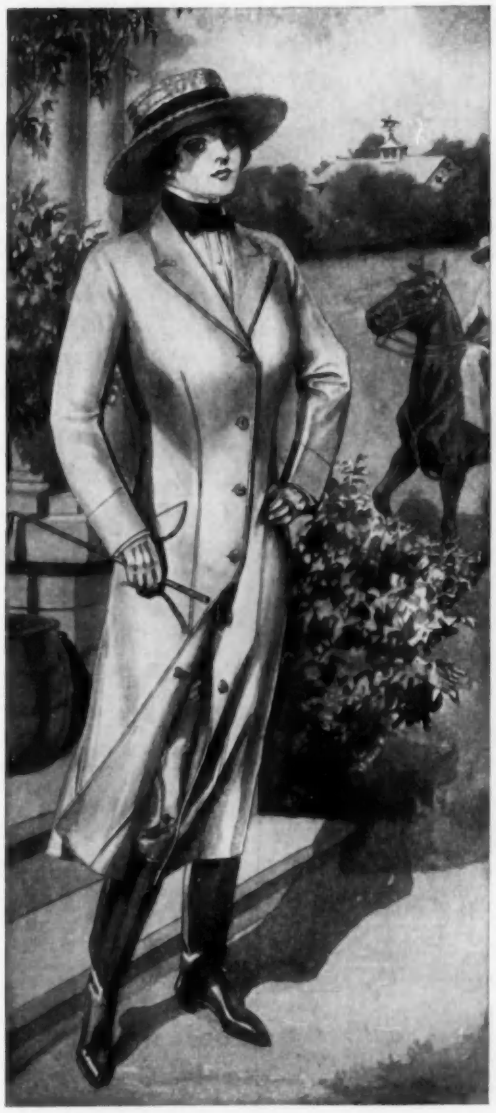
There are some smaller American cities that retain more of their past than survives of New York's, as Philadelphia and Boston, New Orleans and Charleston, but the novelists have seldom deliberately set themselves to reproduce the topography of a particular urban era in any of these cities. A recent minutely studied and immensely detailed novel of Philadelphia in the period between 1860 and 1875 leaves the reader with no lively impression of streets and houses, social custom or public feeling. Owen Wister put something of moribund Charleston's old rose-jar aroma into an overrated novel, and Cable has gilded New Orleans of the last generation with the beams of romance, but no novel reader has acquired from reading these books a New Orleans or a Charleston of his very own. It is only by accompanying many a hero and heroine through the labyrinth of a strange city's streets that one comes in time to feel that the worn pavements and the smooth doorsills are dear and familiar.

Boston has so much of its past intact, and so distinguished a topography, that it should have found a place as the city of dreams in the imagination of many novel readers, but it has reached no such honor in the universal gazetteer of romance. No city has a more loyal body of cultivated citizens, but when a Bostonian attempts to put the city into fiction he seldom achieves detachment sufficient to save his attempt from the fatal touch of provincialism. Mrs. Anna Coleman Ladd's novel, "The Candid Adventurer," has the atmosphere of Boston in the twentieth century, and Mrs. Ladd is not provincial. She suffers her artist-hero to laugh in the face of local respectability, and to see the city with his own eyes, not with the eyes of a loyal tradition. Such treatment of Boston in American fiction has rare audacity. Mr. Howells never fully achieved it, and the native novelists, such as Judge Grant, rarely attempt anything beyond the interpretation of the local spirit as embodied in respectable folk of the old native stock. In such fiction Boston appears truly not as a place, but as a state of mind.

Four or five of the older American cities have topographical bits that should survive in native fiction. There are unspoiled parts of New York's old West Side that seem made to the hand of the romancer. Beacon Hill should be as familiar to the readers of American fiction as the Inns of Court and London's fashionable West End to the readers of English novels from the days of Fanny Burney to those of current British novelists. Spruce Street, above Independence Square, should be a familiar quarter in the fiction of Philadelphia, and the old hotels of Baltimore, the wharves and the fine urban quarter within the shadow of the Washington monument should form the background of many a novel dealing with the social life of Maryland. Thus far, however, few writers have proved capable of seizing strongly, and representing vividly the familiar streets and houses of our American cities.

To be sure, no American city can ever have for this country as a whole the tremendous significance that, for Englishmen and Frenchmen, attaches to such old capitals as London and Paris. Paris has stood for the national life as a whole through all the centuries since it ceased to be merely the Lutetia, or Mudtown,

(*Continued on page* 84)



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# WHAT THEY READ

(*Continued from page 82*)

of the Parisii, and London has been for more than a thousand years the political workshop, the social and intellectual center of the English people. New York, Boston, Baltimore have no such past. We have almost fifty civic capitals, and we have no city that all readers know as Frenchmen know Paris, and Englishmen, London. New York, however, is familiarly known to thrice as many persons as knew London of the eighteenth century, and even Boston has, in New England, a loyal clientèle of some millions, besides her many thousand exiled sons and daughters who live throughout the country. Novelists with a strong topographical sense and sufficient detachment to place them beyond and above mere local loyalty, will perhaps one day interpret American cities to themselves and to the country at large.

### THE FRIENDS WHO LIVE IN BOOKS

THE CANDID ADVENTURER, by ANNA COLEMAN LADD, must be recognized, notwithstanding a trifle of indebtedness to William J. Locke, as a very happy and successful attempt at a romance of unusual quality. The essence of its entertainment lies in the fascinatingly whimsical painter, Jerome Leigh, a character that Mr. Locke would be proud to have created, and one that he certainly could never better, for Leigh is more of a genuinely flesh-and-blood reality than Mr. Locke's illusive and elusive young men. Indeed, Leigh is one of the best men in recent fiction. As to the contrasted women of the book, Golda, the wondrous Polish child-woman, and Mrs. Osborn, the New England cosmopolitan, both live for Mrs. Ladd's readers, and every man of them will fall a little in love with each. For once we have a novel of Boston that achieves detachment and escapes provincialism. The author is really not afraid of "cold roast Boston," and she knows how to show it to itself with perfectly good-natured ridicule. The painter's notion, however, that he, the Italian population, and a few others can give Boston a joyous air, is a sad mistake. The wondrous beauty of the Charles River Basin and the good red town behind it, crowned with the bedimmed golden dome of the State House, is a happy accident, but not enough to give a Mediterranean tone to a city with a spring that never arrives, and a summer that seldom has three warm nights together. Boston aside, however, "The Candid Adventurer" is one of the most fascinating novels published in many a season. (Houghton Mifflin Company, $1.35 net.)

THE AMATEUR GENTLEMAN, by JEFFREY FARNOL, is a variant of the picaresque romance, though Mr. Farnol's picaro is not a rogue, nor is the story of his adventures told autobiographically. Mr. Farnol has placed his scenes in the days when George IV was still Prince of Wales, and his hero is the suddenly enriched son of a prize-fighter. By some miracle the youth is a gentleman by instinct and a fair scholar by training. Thus equipped with wealth, education, native good manners and good feeling, and the ambition to be a gentleman, he sets out on as wild a succession of adventures as the most ardent lover of sensational fiction could demand. Those who ask something more than improbable adventure and the false romance of a brutal and squalid period will wish that Mr. Farnol had turned his natural gifts toward the production of fiction more nearly realistic and sincere. The early picaresque romance in English was distinguished for its realism in the depiction of unfamiliar but not improbable adventures, but the picaro of to-day is apt to be a hero of almost magic power and charm. (Boston: Little, Brown & Co., $1.40 net.)

STELLA MARIS, by WILLIAM J. LOCKE, has more of tragedy than one is accustomed to expect of its author, and even more of pure extravagance than he has usually given his readers. The chief situation of the story is original, if extremely improbable, and Mr. Locke has worked it out consistently enough, so that, however one's common sense may revolt from the improbability of Stella's bringing up, one accepts without serious question the girl's attitude toward life as resulting from her isolation during the years of childhood, adolescence, and early womanhood. It is a good deal harder to accept the marriage of Stella's Great High Belovedest to the hideous creature who so nearly ruins his life, and the revolting character of the woman's career leaves upon the reader a sense of pain that many will hardly accept at the hands of Mr. Locke. The best of the book is the silent lesson it conveys of kindness and good will, and the imaginative touches contributed by Walter Herold to the fantastic world in which Stella lives. One need not be a merely matter-of-fact person to revolt somewhat from a good deal of the sentiment with which Stella is surrounded. (New York: John Lane Company, $1.35 net; postage, 12 cents.)

THE NEST, by ANNE DOUGLAS SEDGWICK (Mrs. Basil De Sélincourt), contains six rather longer "short stories" by a woman whose work has been likened to that of Edith Wharton, and who shares with that clever portrayer of American life the art of interesting us in the tale of psychologic significance. Mrs. Wharton, it should be said, gets nearer human realism in some of her stories dealing with plain New England folk than Mrs. De Sélincourt seems capable of doing with her English men and women. In the story that gives title to this volume there is a vast amount of ingeniously contrived misunderstanding, but the author certainly does not manage to make the reader feel the poignancy of a situation that would have been poignant in real life. Again in "The White Pagoda" there is a deal of space occupied in telling a tale hardly worth telling, and one that would have drawn curses from the lips of Robert Louis Stevenson. "A Forsaken Temple" has more of genuine living interest, and, indeed, the motif is one that only a very extravagant writer would have wasted upon a short story. On the whole, one reads these undeniably finished bits of fiction with a growing hunger for something to happen, and a deep desire for the intrusion of some really vulgar or violent person who shall disturb the correct deportment and admirable diction of the author's impeccably well-bred folk. (New York: The Century Company, $1.25 net.)

ONE WOMAN'S LIFE, by ROBERT HERRICK, is not so much a well coordinated and consecutive novel, as a study of a single personality. If we may judge from a few words near the close of the book, Mr. Herrick intended to present his "one woman" as the example of a person who almost instinctively uses for her own purposes all with whom she comes in contact, though the notion will perhaps come as a surprise to a good many readers. Perhaps most of Mr. Herrick's readers will agree that he has done the adolescence and early maturity of his heroine better than her later life, but he has marred his work in places by the intrusion of the mere bachelor's

(*Continued on page 86*)

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# WHAT THEY READ

*(Continued from page 84)*

interpretation of womanhood. Next to the "one woman," the best character in the book is the laundrywoman, though she also is necessarily incomplete from Mr. Herrick's consistent effort to show all his people only as they influence, help, or hinder, the development of the heroine. His conception of the leading character is excellent, and the notion of subordinating all else to her is almost original, but it must be said that the execution of the task seems to betray marks of haste. To have done the thing with something like perfection would have required long brooding and patient writing and rewriting. Those who read uncritically will follow the adventures of Millie with interest, and see in her a creature of unusual charm, and of unalloyed femininity, as men, and especially bachelors, conceive femininity. (New York: The Macmillan Company, $1.35 net.)

THE WOMAN IN BLACK, by EDMUND C. BENTLEY, chief editorial writer of the London Telegraph, and sufficiently intimate with Mr. Chesterton to dedicate the book to him as a lifelong friend, is a well-written and highly ingenious tale of criminal mystery. Let no one, however, be deceived into believing the title of Mr. Bentley's book properly indicative of its leading motif. The woman in black who figures in the title and upon the effective cover carton is not a mysterious person; the mystery of the tale is created by the devilish ingenuity of one who disappears from it very early, whose death, indeed, is announced in the very first chapter. Mr. Bentley is a clever person, but his exceedingly creditable attempt at a tale of crime and mystery falls far short of the excellence in that kind of fiction attained by Mrs. Belloc Lowndes. Ingenuity based upon a high degree of improbability is the chief merit of Mr. Bentley's book. Another distinguished merit is its restrained style, while yet another is the absence of extravagance in his characters, who are mainly just human beings, "uncommonly like you." "The Woman in Black" is a good story that need not make cold chills run down the back of those who read it after nightfall. (New York: The Century Company, $1.25 net.)

CONCERT PITCH, by FRANK DANBY, shows Mrs. Frankau in somewhat the same fine mood that enabled her to write the idyllic story of low life in London entitled "The Heart of a Child." In "Concert Pitch" she has another idyllic figure, this time a young girl whom an ambitious stepmother is determined to marry to a roué with the prospect of a dukedom. She makes a far different and extremely unhappy marriage, but retrieves her marital fortunes through a tragedy growing out of a husband's jealousy. The girl is well done, and she makes no very serious demands upon the credulity of the reader. Her faithful though rejected lover is that somewhat rare thing in current British fiction, a nobleman with a sound heart and a clear head. The ambitious stepmother is a repulsive character well conveyed, and the weak brother of the heroine is redeemed from utter selfishness by his final loyalty to his sister. The musical genius of the book is done with care and convincing effect, while the great doctor is a trump. (New York: The Macmillan Company, $1.35 net.)

STEPHEN MARCH'S WAY, by HARRY HERBERT KNIBBS, is another of its author's cleverly executed tales of the timber lands. Those readers who find themselves repelled by the rather grotesque and trying dialect of the opening chapter are assured, for their comfort, that Mr. Knibbs does not make this dialect the vehicle of communication throughout the book. He soon brings the speech of his characters within the comprehension of ears polite, though he gives us throughout little touches of French-Canadian English with a mixture of patois. As to the characters, plot, and incidents of the story, they put no great strain upon credulity, though the lovers are surely a bit too refined for their origin and surroundings. Considered as a whole, the book suggests somewhat an apprenticeship to Stewart Edward White by one who attempts to avoid the direct methods that constitute the peculiar strength of the exemplar. (New York and Boston: Houghton, Mifflin Company, $1.25 net.)

VEILED WOMEN, by MARMADUKE PICKTHALL, pictures harem life in the days just before and long after the Egyptian national movement of Arabi Pasha. The book is less a novel than a document written for the purpose above indicated, though it has a continuous thread of story and some extremely amusing scenes, as those of the visit to Paris, where the Egyptians, men and women alike, are much scandalized at Frankish practises. Mr. Pickthall apparently writes from an intimate acquaintance with his subject, and he has produced a curiously instructive and entertaining volume. (New York: Duffield & Co., $1.25 net.)

### CONCERNING WOMEN

RAHEL VARNHAGEN, A PORTRAIT, by ELLEN KEY, will present for the first time to many readers one of the most brilliant women that Europe has known. Miss Key's account of Rahel is probably a very different story from that which would be told of her by a rigid modern scientific investigator of her character and career as revealed by her letters and the testimony of her contemporaries, but doubtless Miss Key's sympathetic interpretation of a woman somewhat resembling her is in many points nearer the truth than that of any mere cold psychologist could be. Nevertheless, Miss Key seems to have neglected the element of excessive introspection, and extreme individualism, not to say egotism, which plainly appear in the lovely and fascinating Rahel. Nietzsche, to whom Miss Key compares Rahel, was the apostle of an individualism driven to the verge of anarchism, and it was natural enough that he should die in a madhouse. He was a vastly helpful philosopher for a civilization caught in the strangling toils of state socialism, but, like all extreme egotists, he was inevitably pointed toward the madness that overtook him. Rahel was an exquisite creature of sweetness and light, one who should have developed in an atmosphere of love and freedom, but who was cruelly imprisoned during her youth in a home tyrannically ruled by a narrow and unsympathetic father, to whose cruelties a dull and weak wife could offer no effective opposition. What wonder that this woman of the noblest possibilities was driven to the extremes of self-assertion, to an unwholesome introspection? The marvel is that she saved so much from the wreck, that the astonishing wealth of her nature was not altogether sacrificed upon the hideous altar of the ancient Jewish patriarchate. Naturally enough, her earlier love affairs brought her cruel unhappiness. In each case the man was unworthy, and she was especially fortunate that she did not wed her Spanish lover. By a sort of miracle her marriage late in life to a man her junior, and intellectually her inferior, was happy, since he was always able to

*(Continued on page 88)*

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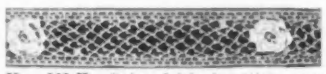

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New Shapes and weaves, including Straw Sailors, Toques and Panamas, for street, traveling, sea shore and mountains.

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NEW YORK

# WHAT THEY READ

*(Continued from page 86)*

give her a sympathetic devotion and an unswerving loyalty, though he never stirred the depths of her rich and beautiful nature. (New York: G. P. Putnam's Sons, $1.50 net.)

WOMEN AS WORLD BUILDERS: STUDIES IN MODERN FEMINISM, by FLOYD DELL, bristles with a cheap and silly cleverness for which the best of the women whom he uses by way of illustration will hardly thank the champion of their cause. Ellen Key, and Jane Addams, Mrs. Margaret Dreier Robins, and the much misunderstood if somewhat hysterical Emma Goldman are likely to smile at their somewhat absurd interpreter, and those who read Mr. Dell's hectic smartness, manifestly intended to shock conventional folk, will almost welcome the somewhat pedestrian philosophizing of Mr. Salmon. (Chicago: Forbes & Co., 75 cents.)

THE MAN AND THE WOMAN: STUDIES IN HUMAN LIFE, by ARTHUR A. SALMON, represents the antipodes in style and matter of Mr. Dell's book. Mr. Salmon takes the old-fashioned view of human relations, and presents his opinions without the glaring aid of linguistic pyrotechnics. Women of to-day will hardly find Mr. Salmon's studies satisfying, and will ask something vastly different, however much their native wisdom may lead them to smile at Mr. Dell's smartness. (Chicago: Forbes & Co., 75 cents net.)

THE LOVE-SEEKER: A SENTIMENTAL HANDBOOK, by MAUD CHURTON BRADY, is written for the longitude of Greenwich rather than for that of Washington, but it will be found none the less entertaining on that account. The author is neither the "new woman" nor the old, but something of both. It is easy to guess from a few guarded hints dropped in her entertaining and significant little book that she sympathizes with a good deal of current radical thought upon the marriage question, but her private position seems to be nearer to that of Ellen Key than to that of the versatile Mrs. Gilman. Her wise discussion of "sham love" seems to echo the sad wisdom of Burns's, "But och! it hardens a' within, and petrifies the feeling!" American girls will smile at some of the author's recipes for catching a husband, but may learn something from her as to the means of retaining the fish, once caught and landed. (New York: Sturgis & Walton Company, $1.25 net.)

## PLAYS AND POEMS

IRISH PLAYS AND PLAYWRIGHTS, by CORNELIUS WEYGANDT, undertakes in about 300 pages to discuss sympathetically, but without mere blind enthusiasm, the interesting literary movement strongly drawn to the attention of the American theatre-going public by the recent visits of the Irish players. Professor Weygandt discusses the "Celtic Renaissance," deals rapidly with the history of the Dublin players and their plays, and then goes on to discuss the group of playwrights who have contributed to this new and interesting stage. He even goes beyond the mere dramatic side of the Irish literary movement, for he gives an impressive chapter mainly to the lyric poetry of G. W. Russell, and frankly deplores Mr. Yeats's desertion of lyric for dramatic writing. George Moore, who is certainly not eminent as a dramatist, he treats at some length, calling him the most distinguished living English novelist, an opinion hardly justified, at least while Mr. Hardy is alive, by even so notable a masterpiece as "Esther Waters." Synge is amply treated, and the discussion of that remarkable man will be most welcome to a generation of readers eager to know more of one who could create so rare a thing as "The Playboy of the Western World." There is a chapter on the younger dramatist, and a discussion of William Sharp in his own person and as Fiona Macleod, which is distinguished for sanity and restraint, though it is an even less justifiable intrusion in a book of this title than the paper on G. W. Russell. All who wish to know what a highly discriminating critic thinks of Irish plays and playwrights, and to make acquaintance with the movement that has evolved them, owe Professor Weygandt a debt of gratitude, and the debt is not lessened by the overplus involved in the discussion of William Sharp and the purely lyric Irishmen. (Boston: Houghton, Mifflin Company, $2 net.)

THE MUSE IN EXILE: POEMS, by WILLIAM WATSON, shows the poet in rebelliously defiant mood facing a world that he thinks almost deaf to poetry. Mr. Watson's new volume attempts in its preface and its prose essay on "The Poet's Place in the Scheme of Life," as well as in the body of accompanying verse, to justify the existence of those who express their feelings, and their more impassioned thoughts in metered language. An amusing little anachronism of the preface speaks of the "rust-eaten pens" of the twelfth-century analysts, a phrase that shows the poet is quite forgetting that the goose-quill is considerably older than Joseph Gillotte's invention. The essay is an able brief for the poet, though a little marred, one must think, by an unkind phrase aimed at Mr. Kipling. He is to be thanked, however, for another phrase recalling Milton's noble saying, that poetry should be "simple, sensuous, passionate." The poet's task, thinks Mr. Watson, is "to see the world through a kind of ecstasy; to highten and emphasize its lineaments, though without distorting them; to see vividly, paint nobly, and feel romantically, whatever in this universe is to be seen and felt and painted." He expects that the next twenty years will give the poet a wider audience, and hints at the coming decadence of the novel as a mode of literary expression. The poems that occupy about two-thirds of Mr. Watson's 116 pages show him, as always, master of verse and of phrase, a passionately hard hitter for the causes he has at heart, and now and then a majestic musician with the voice of our noble, elder poetic days. Among the best of these poems are those entitled "Science and Nature," "Hymn for a Progressive People," a poem of really majestic feeling and movement, and "Summer's Overthrow." The poem attacking the Turk and that championing Ulster have impressive passion and much spirit. (New York: John Lane Company, $1.25.)

## BOOKS RECEIVED

"Melindy," by Stella George Stern Perry, a set of mainly humorous sketches having to do with a little colored girl and her friends, black and white. (New York: Moffat, Yard & Co., $1 net.)

"Sally Castleton, Southerner," by Crittenden Marriott, author of two successful novels, takes us back to the Civil War period, and tells a stirring tale of love and military adventure. N. C. Wyeth's illustrations are extremely well drawn, and the colored frontispiece has especial merit. The book is reprinted from a serial. (Philadelphia and London: J. B. Lippincott Company, $1.25 net.)

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**In The June**

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*Miss Helen Taft and Miss Isabel Vincent motoring past the White House*

# THE ELECTRIC GLIDES INTO FAVOR

THE electric car, a vehicle which has heretofore made its appeal especially to women since it is easy to start, is simple of control, and silent in operation, now is finding great favor in the opinion of the man of the family because of its comparative cheapness. With the improvements in batteries and motors which are conducive to more efficient storage and application of power, come gradual but marked reductions in the electric-charging rate. Another great factor in the case is the constantly increasing price of fuel for the gasoline car, which has already added from twenty-five to fifty per cent. to the cost of its operation. It is hardly probable that the increase in the cost of gasoline will ever seriously affect the sales of gasoline cars, for it is a subject to which all of the manufacturers are giving the most careful consideration. It is, therefore, quite probable that their efforts either to produce a substitute for the now precious fuel or to lower the cost of its production will be successful. In the meantime, the electric is entering a new field of popularity from which it can never be banished, no matter how alluringly low may be the eventual cost of running its "big brother."

### NEWS FOR THE MOTOR WORLD

It is therefore with unusual interest that the motoring world has received the announcement of a number of small details and refinements which are to be found on the newest models in electric pleasure cars. This car is very simply controlled—the levers and pedals are so arranged that it may be brought to a stop almost instantly, and there is but little possibility that, even under the stress of an emergency, the operator may manipulate the wrong lever. The two pedals which project from the floor boards in front of the driver operate two powerful, separate brakes, and an upright lever conveniently placed at the left controls the speed of the car. A push on the pedals and a pull on the lever will bring the car to a stop as quickly as is safe for the occupants, and as it is natural to brace the feet before an expected jolt, the action of throwing off the power and of applying the brakes becomes almost automatic. The control of many electrics is modeled after a similar design, but the one in question is unique in that the reverse is not obtained by the continued backward pull on the side lever, but is engaged by moving it to the side. This prevents the danger of throwing the lever on into reverse when it is intended only to cut off the power, and it also prevents a shock to the mechanism.

### A SURE GUIDE

The steering lever is designed to be operated with the right hand, and is so constructed that by no possibility can the swaying of the body bind the rods so that the guidance of the car is rendered difficult. It occasionally happens with many of the older styles of electrics that, when a severe jolt is encountered, the body is thrown sideways, thus preventing the free action of the steering rod that passes through the floor. This is now avoided by fastening both of the brackets which support the steering rods to the body of the machine, instead of securing one of them to the frame, as heretofore was the case.

### FOR THE SAKE OF APPEARANCES

An exceedingly smooth and neat appearance is given to the body of this car by using a single line of bead, or molding, to outline the doors and windows, instead of the double molding which is generally employed. With the exception of the front window, all the windows are made without sashes, and those which can be lowered have the pockets provided with a felt packing. The forward and end windows are of the "D" shape, and the glass front of the body is provided with a tilting portion which corresponds to a "rain vision" windshield. By means of a hinge and a brace that holds the lower portion at any desired angle, a clear view of the road ahead is obtained which will not be interfered with by the wet or cloudy glass of the shield. The forward projection of the glass serves as a sort of hood, and very effectually prevents the rain from being driven into the interior of the car.

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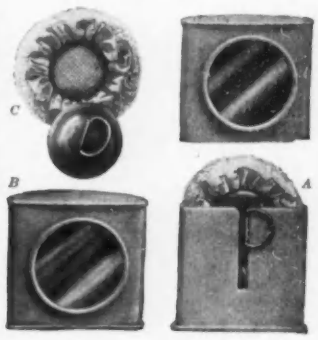


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*An outdoor sleeping-room is one of the healthful possibilities of a roof*

# GARDENS *in the* AIR

MOST city dwellers who long to transplant some of the country into their city houses content themselves with a few window-boxes or plants in pots and jardinières, when they might have real gardens of considerable area in the place where air and light are most bountiful —on the roof. This was the case with me until I beheld a garden on the roof of a large hotel. All at once the few plants I owned seemed poor and insignificant, and I was inspired to ascend to my own roof to see what could be done. It was discouragingly glaring and desolate. But I knew that the roof received more sunshine and air than I could ever hope to coax into my open window, and so when the first spring days came, I determined to make a garden on my housetop.

My roof is the size of that of the ordinary city house—about thirty by eighty feet. It was necessary first to do away with the tin roofing, both for the sake of appearances and for comfort. So I had shale tile laid over the tin, then a gray-green tile to harmonize with the other improvements. The question of making the roof safe was important as there were several children in my family. So I arranged to have an iron railing, about four feet high, erected at the front and back. At the sides of the roof I had built a parapet about five feet high. It was necessary to have the walls as well as the skylights and other projections above the surface of the roof flashed with copper. These improvements completely enclosed the roof and afforded entire privacy.

The background ready, I began to think about furnishings. First I had an arch built. From each parapet was built out a short dividing wall, about four feet high and two feet thick, to the ends of which the posts of the arch were fastened. The arch itself consisted of a couple of posts nailed to the ends of the dividing wall. From top to bottom of these, laths were nailed to give the effect of a ladder. Other such ladders were used to complete the V-shaped top of the arch. In order that a hammock might be safe and sheltered from the sun, I had built a platform with posts at each end, to which was attached an awning. The problem of a sleeping-balcony was solved by a tall lattice covered with an awning. Beneath this I put a rug and a couch with some pillows.

As I wanted to forget entirely that my garden was on a city roof, I had lattice-work built along the brick parapets, so that they were completely hidden. The chimneys were latticed with a wire-mesh to within an inch of the top, and a tall, square lattice was placed around the smokestacks. Then all the woodwork was given a coat of gray-green paint to harmonize with the tiling.

*Through the trellised arch is glimpsed the hammock sheltered beneath an awning*

MAKING THE GARDEN

Before the carpentering was started I had ordered a cold-frame, so as to have a few plants for transplanting by the time the garden was ready. It was necessary to select hardy annuals, as fragile and

(*Continued on page* 94)

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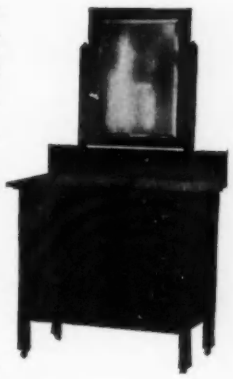

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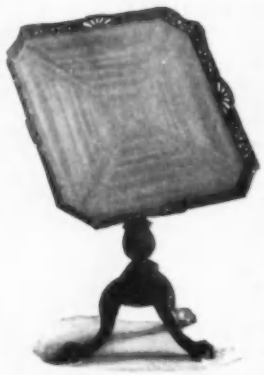

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*All Leading Grocers*

# GARDENS IN THE AIR

(*Continued from page 92*)

shade-loving plants were out of the question in that unprotected spot. I decided on scarlet sage, petunias, pansies, China asters, white tanzy, everlasting, nasturtiums, candytuft, marigolds, sanvitalia, and sweet alyssum. At one corner of the bed I planted the pansy seeds, and next, the nasturtiums. As these are both coarse, I scattered them evenly over the surface, and covered them slightly with soil shaken through a sieve. The very small seeds, such as petunias, it was necessary to scatter evenly but not to cover with soil. Then I placed a glass frame over the box. This frame was removed for ten minutes each day so that the fresh air could reach the soil, and I took great care that the latter should not become hard through lack of moisture. Even when there was no indication that the soil was dry, I sprinkled it with lukewarm water. A thermometer was kept in the bed, and when the temperature dropped below 60 degrees F., I covered the glass with a piece of sailcloth. It was necessary to keep this cloth on every night until warm weather came. When the plants were well up, I removed the glass entirely on warm days so that contact with the air would harden them. It was not long before I noticed in a few of the seedlings a tendency to rot off near the soil. This proved to be a common disease, and it was wholly cured by shaking a little sulphur about the young plants.

Then I bought fifty geranium slips from the florist. Of course, I could have bought the flowers already in bloom, but I preferred to have the joy of planting all my flowers. I decided that the conventional window-boxes would answer very well for my flower-beds. These can be made in any desired shape and size, so I had a number of boxes made, about three feet long and one foot in both width and depth. These were placed along the top of the parapets. For the floor of the roof, by the walls, I had other boxes, slightly deeper, made for ferns and shrubs. As in the case of those made previously, holes were bored in the bottom for drainage.

### A COLOR SCHEME FOR A ROOF

My plan was to have the color scheme of my garden red and white, with perhaps a dash of yellow. I realized that with the limited space at my disposal I could not be too cautious about the colors. A riot of red, yellow, and purple may be enchanting in a spacious, old-fashioned garden in the country, but on a roof it is out of place. So in the cold frame were planted only white flowers, with the exception of the yellow pansies and nasturtiums. The geraniums were scarlet and white.

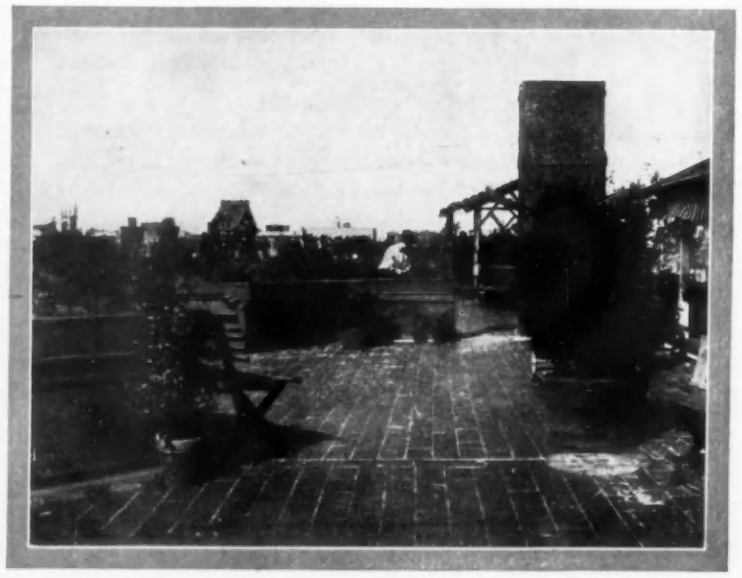
When the cuttings were well rooted, on the first dry day each was removed carefully with a case knife and transplanted into the boxes. As the cuttings have no soil about the roots, a hole was dug large enough for the cuttings to spread out before being covered with soil. First the small plants were removed, very carefully, so as not to break any of the roots while resetting them in the boxes. The holes dug were half-filled with water, and dry earth was sprinkled all around the stem above. The reason for the mud at the base is to keep the roots moist; but no more water is required, as the air must have a chance to penetrate through the soil.

Perhaps the problem of watering is the most important of all for the roof-gardener to bear in mind. Too little water will cause the roots to dry up from lack of moisture, and excessive watering generally decays the roots. To determine when the plants need water, test the soil by taking a little in the hand. If it breaks into small particles, and slips easily through the fingers, water is needed immediately. The plants should never be watered in a hot sun, as this tends to cake the soil and to prevent the air from penetrating to the roots. Early forenoon or late afternoon is the best time. Nothing but clear water with the chill taken off should be used.

I purchased some sword ferns and put them in boxes where they would receive the least sunlight. The soil was kept always moist. If the ferns are placed in the sunlight and kept too wet they will become yellow. A hedge of summer cypress was made to fill the space in front of the railing. This hedge has a quick growth. Honeysuckle and climbing roses covered all the lattices, and German and English ivy, trailing vinca, and a gray-green vine called "the dusty miller" were planted in all the boxes.

The garden at last was ready for wicker chairs and hammocks, rustic benches and tables. My roof-garden was a success, and at the cost of about $300, including the tiling and the flashing of the walls and projections with copper.

BEATRICE W. GRISWOLD.



*Only the chimney-pots divulge the fact that this aerial garden is on the roof*

Baby's first step Ankle Support Shoes

A shoe especially made to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

| Sizes 2½ to 6 | | Sizes 5 to 8 | |
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| Tan Russia Black Kid | $2.00 | Tan Russia | $2.00 |
| Buckskin | 3.00 | Black Kid | 2.00 |
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Larger sizes at proportionate prices

**Frank Brothers** THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

*The Home of Fashionable Footwear for Men, Women and Children*
*We have no agencies—Our shoes are sold only in our own shops.*

**Hundreds of violets have contributed their sweetness to the purest and safest of infant powders.**

We have added to our powder Nature's most dainty and refreshing perfume—the scent of sweet violets. If you pressed the very essence of the flowers themselves over your skin, the effect couldn't be more delightful.

Mennen's Violet Talcum is borated and properly medicated so that it ***soothes and comforts the skin and relieves the irritation and annoyances due to perspiration.***

It relieves the rawness and chafing so common in summer and at the same time, removes the unattractive shine produced by perspiration.

Dust your body all over with it after your bath. Put it in your shields, in your stockings, etc. For sale everywhere, 25c, or by mail postpaid.

*Sample postpaid for 4 cents.* *Gerhard Mennen Company, Newark, N. J.*

**MENNEN'S VIOLET TALCUM TOILET POWDER**
(Borated)

**Nurses Outfitting Association**

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(40th Street)

Everything for maid and nurse in house and street clothes, on and off duty.

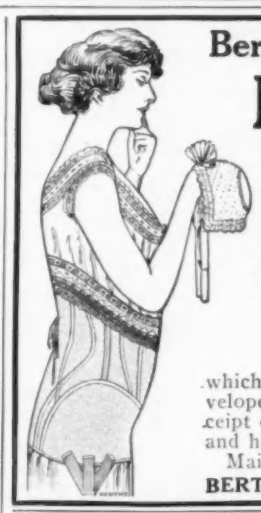
Gowns, $1.65 up; caps, 12½ cents up; aprons, collars and cuffs at reasonable prices; hats and bonnets, $6 up; suits to order, $38 up. Heavy overcoats, $25 up, and special light weight dust coats for summer.

*The original specialty house of this kind in the world.*

We make special reductions in proportion to quantity ordered.

UNIFORMS

**Send for Catalogue B.**



**Berthe May's**

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## Corset

The only corset of this kind made for its own purpose. Can be worn at any time. Insures ease and comfort, allows one to dress as usual and to preserve a normal appearance. Simple and exclusive system of enlargement.

**PRICES FROM $5.00 to $18.00**

Call at my parlors or
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which will be sent free anywhere in a plain envelope. Rush orders supplied immediately on receipt of present measurements around bust, waist and hips, also height in feet.

Mail orders filled with complete satisfaction.

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For protection of polished table top against damage by hot dishes or moisture.

Made of especially prepared asbestos covered with heavy double faced cotton flannel, soft and noiseless.

Made for round, square or oval tables. Folds to convenient size to be laid away. Special sizes to order.

Better class of dealers sell our goods or can get them for you.

Doily, Chafing-dish and Platter Mats, size 5 to 18 inches; round, square or oval.

Look for our trade-mark "Star."

Booklet on request.

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**153 W. 62d St., Chicago, Ill.**

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Everything made in Women's Outer apparel in our workrooms.

The largest assortment of ready-to-wear garments always displayed in our showrooms at prices ⅓ to ½ lower than elsewhere.

***Mme. Leonard's Self-Adjustable Maternity Apparel***

We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

*No. 197 Soft and becoming dress made up in the newest summer materials, with touches of hand embroidery on waist and collar. The fantastic drapery on over skirt and the black velvet ribbon sash at the side give the desired finish to the dress.*

| | |
|---|---|
| *Crepon Crepe* | *$22.50* |
| *Crepe de Chine* | *$27.50* |

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**22 W. 39th Street, New York**
NEAR FIFTH AVE. PHONE 4534 GREELEY

**The Gown Does Not Hide Defects of Figure**

caused by defective corsets. That is the prime reason why the corset should receive the first consideration in designing women's clothes. The Goodwin Corset enables those who wish to build their gowns over perfect corset foundations to obtain the most gratifying results.

We would like to tell every one who reads Vogue what splendid results the worth-while gownmakers are getting with Goodwin corsets—why the Goodwin corset measures up to every woman's ideal of what a corset should be.

**Special Summer Corset, $10.**

This corset is made of open mesh canvas. It is cool, comfortable and serviceable. Samples of material on request.

Write for catalog and special measurement blanks by means of which out-of-town customers obtain satisfactory fittings.

Goodwin

373 Fifth Avenue, New York
Corsets of Every Description — Wholesale and Retail

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CHICAGO 57 E. Madison St. | KANSAS CITY, MO. 406 Waldheim Bldg. | LOS ANGELES 356 S. Broadway

# PARIS VOGUE POINTS

THE popularity of the cobwebby blouse of unlined lace, net, or chiffon has produced a twin garment called a *"dessous blouse."* It is a fitting name, for although in reality but a glorified form of corset-cover, this garment is made in any of the materials which are as a rule employed for the creation of the most elaborate bodices. Chiffon, voile, silk, and batiste with insets of lace, are among the favorite models, while many others are made entirely of *pointe de Venise*, Valenciennes, or combinations of Irish and filet. Flesh-colored chiffon trimmed with creamy Malines lace is also a combination which is very popular and which is exceedingly effective when worn under a blouse of dead white or cream net. It is usual to place a piece of wide beading just below the line of the bust, and through this beading is run satin ribbon in the color of the dress, or in some shade which harmonizes with it. At the Worth opening several manikins wore these corsages beneath their net blouses. In some cases satin ribbon six or eight inches in width was draped about the bust, and so arranged as to form either a yokeless, sleeveless bolero or a high-bodice girdle. The shoulder straps may be of a very thin, filmy lace so that they are practically invisible, or they may be of narrow, satin ribbon.

*From sheer collar to plaited chiffon skirt this negligee is unmistakably Parisian*

THE "DESSOUS BLOUSE"

A dainty model shown by one of the Paris shops is made of a single piece of allover Valenciennes lace cut straight like a band. The top edge is scalloped and edged with a full ruching of narrow lace. Narrow, white satin ribbon holds this waist in place over the shoulders, and gives a square line to the neck opening. The waist opens in the back under a concealed flap, and is finished just at the waist-line by a tiny facing of lace. Price, 9 francs 90 centimes.

A more elaborate model is of thin batiste with insets of serpentine Valenciennes lace about two inches wide which run in parallel lines and are separated by inch-wide groups of pin-head tucks. The shoulder straps are of lace insertion. Just above the top line of lace is a two-inch-wide piece of pale yellow satin ribbon which ties in a crush bow directly in the middle of the front. This model sells for 21 francs.

A very rich and elaborate underwaist shown at this same shop is made entirely of *pointe de Venise* and Honiton insertions with the thinnest of net foundations. Price, 95 francs.

What is called a *"simulé"* lace is a new material well adapted to the making of these novel underblouses. Although not washable, it is easily dry-cleaned, and its filminess does not keep it from being durable. The groundwork of the lace is a thin silk voile or mousseline, and the indistinct patterns, which resemble those of shadow lace, are worked upon it in a single thread of mercerized cotton. This lace, or brocaded voile, is wide—nearly forty inches—and is made in white, in flesh-color, or in pale blue. It sells for 2 francs 90 centimes a yard.

*The frilly collar is the final touch to the toilette*

The sketch at the top of the page shows a distinctly Parisian matinée. It is made of flesh-colored chiffon and veiled with a round-meshed, cream net. Made surplice, it opens at the side and is finished by a long, shawl collar of chiffon trimmed with plaited ruffles. Semi-circular motifs of Malines lace outline the bottom, edge the short sleeves, and border the drapery of the front. These motifs also run over each shoulder and continue diagonally across the little skirt at the right side of the front. A bow of double-faced pink satin ribbon runs through loops covered with heavy buttonhole twist and fastens the matinée at an empire line. Price, 110 francs.

THE FRILLY COLLAR

In the sketch at the lower left is shown a pretty collar in Medici form. It is of white net trimmed with plaited net ruffles, which are finished with a picot edge and a delicate scroll-work embroidery stitch. The collar itself is of plain net, cut high in the back and sloping toward the front. It is boned to stand erect and close to the neck, but the bones are transparent. At the bottom is a narrow, tucked band of net which is joined by the shaped ends of the tie. The tie, like the collar, is made of plain net, and trimmed with net ruchings. The tie-ends should be arranged in a loose knot, or caught by a bar pin in a semi-fichu drapery. Price, 32 francs.

In the sketch at the lower right is shown one of the new chains for lorgnons. It is made of platinum-finished silver and set with tiny pearls. The slender, oval motifs are joined by a single platinum thread. Small pearls are hung in the delicate platinum midway the half-inch space between these motifs. This chain is quite a wonderful copy of a rue de la Paix model, and it sells for 70 francs.

The silhouette pin is one of several original novelties which are now making their début on the rue de la Paix. This pin consists of an oval, platinum brooch designed in a similar pattern to the square mesh weave of filet lace, and mounted on black velvet. In the center of the pin is the kneeling figure of a cupid with his bow and arrow. The figure is formed by the cutting away of the platinum threads so as to show only the black velvet. It is thrown into high relief by the outline of the platinum around the open space, and the effect of a silhouette cut out in black paper and placed on a white background is very strikingly reproduced. The silhouette pin with the cupid motif is replacing the flower motifs in diamonds which formed the center of the brooch pins so popular during the past winter.

*A lorgnon chain which originated in the rue de la Paix*

## ANOTHER *Marshall* HAT

THE fact that we illustrate Millinery in our American announcements may lead you to think that we are milliners only; we would like you to know, however, that our house is equally famous for silks and satins, linens and cloths, wraps and lingerie—in fact, everything that the well-gowned woman desires.

***Will you kindly pay us a visit when you come to London?***

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## *The Gibson Method of Facial Treatment*

entirely eliminates the use of plasters and all mechanical devices. It is available at Mme. Gibson's studio or in the privacy of your own home and assures to the woman of advancing age, as well as to her younger sister,

***the Glorious and Abiding Perfection of Youthful Beauty***

The first application of

## *Jasmyn Wunda*

(price $2.00) proves its efficacy in treating deep wrinkles, lines and other blemishes. It braces the tired, weak muscles, makes the flesh and the skin smooth, soft and velvety.

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Every promise and claim made by Mme. Gibson has behind it a money back guarantee which you can cash whenever this treatment is not all that is claimed for it.

Let us send you a confidential and helpful Booklet. It is full of information of priceless value to women who seek real beauty. We send it gratuitously.

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*373 FIFTH AVENUE at 35th ST.*
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## MARY GARDEN TALCUM POWDER

The seductive appeal of the world-famous Mary Garden Perfume is conveyed with infinite delicacy to the fragrance of this exquisite talcum powder.

In texture, it suggests the fine softness of a perfect face powder, and in every sense expresses the utmost in toilet luxuries.

Sold in a beautiful package, which adds much to the pleasure of its use—a glass jar with patented top, in board carton of Mary Garden red.

Mary Garden Talcum Powder, 50c.

For sale in all high-class toilet goods departments. *Send 15c in stamps to Dept. S., Riker & Hegeman Co., 162 W. 34th St., N. Y. C., for generous sample of Mary Garden Perfume.*

**V. RIGAUD** **16 Rue De La Paix—Paris**

## MOORE'S Floral Dry Shampoo

**Is the *Highest in Price* Because it is the *Highest in Quality***

Shampooing the hair is an exquisite luxury, no matter what shampooing material you use.

But shampooing with **Moore's Floral Dry Shampoo** is a revelation.

As fragrant as a breath of Spring, as fresh as new-mown hay, **Moore's Floral Dry Shampoo** is an article of distinction in the toilet.

After a shampoo with it your scalp breathes, you feel refreshed, youthified. The charming scent of the rare flowers used in compounding **Moore's Floral Dry Shampoo** lingers in your nostrils.

In spite of the fact that the exclusive ingredients of Floral Shampoo compel a price higher than any on the market—we can assure you that in buying **Moore's Floral Dry Shampoo** you are getting the best value in Lead cleansers.

Moore's Floral leaves the hair glossy and clean to the roots, it invigorates the scalp and works with the natural oils so necessary to hair and head-health.

We have spared neither price nor pains in procuring the very best and finest possible ingredients for our shampoo. When we say that **Floral Shampoo** is **Absolutely Pure** we mean it, because we select the materials with painstaking care, supervise the molding and mixing of them and critically inspect each box before it leaves our factory.

We started with the determination to make the highest grade shampoo on the market, and we have succeeded.

You will agree with us, once you are acquainted with the lingering, lasting delights of **Moore's Floral Dry Shampoo.**

Higher in price because higher in quality.

Those who use **Moore's Floral Dry Shampoo** once are never satisfied with any other. This shampoo must positively be used without soap and water.

For sale by all first-class dealers, or sent postpaid for $1. Money returned if you are in any way dissatisfied.

**J. G. MOORE CO.**
**138 Clinton Ave., Nyack, New York**

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Many a woman of fashion would buy Fownes Silk Gloves at twice the price, on account of their superior quality and perfect fit.

Those who "count the cost" buy them for these reasons and also because they wear splendidly and retain their shape — yet cost no more than others.

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SILK
GLOVES

will prove a pleasant surprise to *any* woman whose silk glove experiences have been unsatisfactory.

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***Double Tips***
***Every Pair Guaranteed***

Should you have any difficulty in securing the genuine Fownes Gloves, send us the names of the shops visited and your address. We will see that you are supplied.

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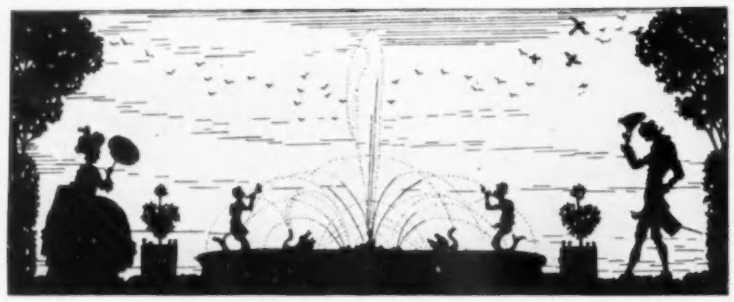
**"It's a FOWNES—that's all you need to know about a glove."**


# S O C I E T Y



## *Died*

NEW YORK

**Auchincloss.**—On April 21st, Hugh D. Auchincloss, son of the late John and Elizabeth Burk Auchincloss.

**Burden.**—On April 23rd, Isaiah Townsend Burden, son of the late Henry and Helen McOuet Burden.

**Phelps.**—On May 3rd, at her home, Catherine A. Morris Phelps, widow of Henry D. Phelps, and daughter of the late Robert R. Morris.

**Ward.**—On May 3rd, at her home, Mary Montagu Ward, widow of Charles H. Ward.

MONTGOMERY, ALA.

**Randolph.**—On April 23rd, Mary A. Randolph, wife of the late Edward Brett Randolph.

PHILADELPHIA

**Elkins.**—On April 24th, Stella McIntire Elkins, wife of George W. Elkins, and daughter of the late Colonel John K. and Evelyn van Tuyl McIntire.

WASHINGTON

**Chubb.**—On April 27th, suddenly, Colonel Charles St. John Chubb, of the Seventh Infantry, Fifth Brigade, U. S. A.

**Raymond.**—On May 3rd, at his home, Brigadier-General Charles Walker Raymond, U. S. A., retired.

## *Engaged*

NEW YORK

**Auerbach-Baylis.**—Miss Katheryn Auerbach, daughter of Mr. and Mrs. Joseph S. Auerbach, to Mr. William Baylis, Jr., son of Mr. and Mrs. William Baylis.

**Booth-Coster.**—Mrs. Mary E. Coppell Booth, daughter of the late George Coppell, to Mr. Oliver De Lancey Coster, son of Mr. and Mrs. Henry A. Coster.

**Crosby-Forbes.**—Miss Josephine Crosby, daughter of Mr. and Mrs. Henry Ashton Crosby, to Mr. Allen Forbes, son of Mr. and Mrs. J. Murray Forbes.

**da Rocha-Bacon.**—Mlle. Victoria Coelho da Rocha, daughter of the late Antoine Joachim Coelho da Rocha, of Neuilly, France, to Mr. James Bacon.

**Dennison-Tichenor.**—Miss Marion Louise Dennison, sister of Mr. Richard V. Dennison, to Mr. M. H. Tichenor, of Chicago, Ill.

**Gibb-Carhart.**—Miss Ruth Gibb, daughter of Mrs. Arthur Gibb, to Mr. Harold Wittfield Carhart, son of Mrs. William E. Carhart, of Brooklyn.

**Glover-Holman.**—Miss Helen Le Roy Glover, daughter of Mrs. Henry S. Glover, to Mr. John Taulson Holman, of Tenafly, N. J.

**Hannah-Thorne.** — Miss Zoë Hannah, daughter of Mrs. John Hannah, to Mr. John Norris Thorne, son of Mr. Gilbert G. Thorne.

**Sloane-Sloan.**—Miss Margaret Sloane, daughter of Professor and Mrs. William Milligan Sloane, to Mr. Benson Bennett Sloan.

**Terry-Savage.**—Miss May H. Terry, daughter of Mr. and Mrs. John T. Terry, Jr., to Rev. Theodore Fiske Savage.

BOSTON

**Garland-Howard.**—Miss Ruth Garland, daughter of Dr. and Mrs. George M. Garland, to Mr. John G. Howard, son of Mr. and Mrs. Clarence O. Howard, of Buffalo, N. Y.

**Dunbar-Tolman.** — Miss Ruth Dunbar, daughter of Judge and Mrs. James R. Dunbar, to Mr. Edward Mayo Tolman, of Concord, Mass.

**Simpkins-Tufts.**—Miss Faith Simpkins, daughter of Mr. and Mrs. Nathaniel S. Simpkins, to Mr. Walter Tufts, Jr., son of Mr. and Mrs. Walter Tufts.

**Snow-Plimpton.**—Miss Irene Snow, daughter of Mr. and Mrs. Franklin A. Snow, of Brookline, Mass., to Mr. Theodore Barret Plimpton, son of Mr. and Mrs. Theodore A. Plimpton, of Newton, Mass.

**Sullivan-von Schroeder.**—Mrs. R. Barry Sullivan to Mr. Albert von Schroeder.

**Ware-Parker.**—Miss Margaret Ware, daughter of Mr. and Mrs. Arthur Lovell Ware, to Mr. Bartol Parker, of Winchester, Mass.

CHICAGO

**Buffum-Williams.**—Miss Natalie Buffum, daughter of Dr. and Mrs. Joseph H. Buffum, of Fair Oaks, Cal., to Mr. Wyman Williams, son of Mr. and Mrs. Francis E. Williams.

**Coffin-Greeley.** — Miss Dorothy Coffin, daughter of Mr. and Mrs. Arthur S. Coffin, of Winnetka, Ill., to Mr. Samuel A. Greeley, son of Mrs. Frederick Greeley, of Winnetka.

**Hutchinson-Junkin.**—Miss Emily Hutchinson, daughter of Mr. Dillon Beebe Hutchinson, to Mr. Francis Thomas Anderson Junkin.

**Meeker-Forgan.**—Miss Margaret Meeker, daughter of Mrs. George Walker Meeker, to Mr. James B. Forgan, Jr., son of Mr. and Mrs. James B. Forgan.

**O'Donnell - Schnaider.** — Miss Kathleen O'Donnell, daughter of Colonel and Mrs. J. P. O'Donnell, to Mr. Walter L. Schnaider, son of Mrs. Joseph Schnaider.

DETROIT

**Osborn-Laub.**—Miss Gertrude Rutgers Osborn, daughter of Mrs. Frank A. Osborn, to Mr. Kenneth Laub, of Washington, D. C.

MINNEAPOLIS

**Freeman-Jaffray.**—Miss Mary Freeman, daughter of Rev. and Mrs. James E. Freeman, to Mr. Clive Palmer Jaffray, son of Mr. and Mrs. Clive T. Jaffray.

PHILADELPHIA

**Ehret-Schlichter.** — Miss Helen Ehret, daughter of Mr. and Mrs. Harry Sidney Ehret, to Mr. Isaac Schlichter, Jr.

**Jones-Dunn.**—Miss Dora Ashmead Jones, daughter of Mrs. William Penn Troth, to Mr. Sydney Bullen Dunn, of Chestnut Hill, Pa.

**Kendall-Pugh.**—Miss Ethel Woodward Kendall, daughter of Mrs. Casper Kendall, of Germantown, to Mr. Charles H. Pugh.

PITTSBURGH

**Preston-Willson.** — Miss Margaret L. Preston, daughter of Mr. George B. Preston, to Mr. Lawrence Merrill Willson, son of Judge Robert N. Willson.

PROVIDENCE

**Bradley-Smith.**—Miss Margaret H. Bradley, daughter of Mrs. Charles Bradley, to Mr. Brockholst M. Smith, son of Mr. and Mrs. George M. Smith.

**Swift - Coffin.** — Miss Isabelle Rhodes Swift, niece of Miss Isabelle M. Rhodes, to Mr. Edwin T. Coffin.

ST. LOUIS

**Fuller-Connell.**—Miss Berenice Morrison Fuller, daughter of Mrs. Morrison Fuller, to Mr. George Walton Connell, of Chicago, Ill.

**Tweedy-Crunden.**—Miss Alice Tweedy, daughter of Mr. and Mrs. Robert Tweedy, to Mr. Walter M. Crunden, son of Mrs. Frank P. Crunden.

**Waterworth-Bragdon.**—Mrs. Mabel Wyman Waterworth to Mr. Dudley A. Bragdon.

ST. PAUL

**Bingham-Hobson.**—Miss Frances Josephine Bingham, daughter of Mr. and Mrs. Frank M. Bingham, to Lieutenant William Horace Hobson, Ninth Infantry, U. S. A.

**Thompson - Jefferson.** — Miss Florence Thompson, daughter of Mr. and Mrs. George Thompson, to Mr. Archibald Church Jefferson, son of Mr. and Mrs. Cyrus C. Jefferson.

(*Continued on page 100*)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# Keep Your Tires Young

Don't let them age before their time—don't let them stay travel stained and shabby, outer surface cracked, rubber deteriorated and lifeless. Keep your tires trim, smart, new looking—young, with

TIRENEW TRADE MARK

**Prevents Tire Decay**

a liquid, unvulcanized, rubber compound that will not crack, rub or wash off. Waterproofs the outer surface of the tires, protecting the rubber from the deteriorating effects of light, air and oil, and soaks into cuts and cracks protecting the inner fabric from decay caused by oil and moisture.

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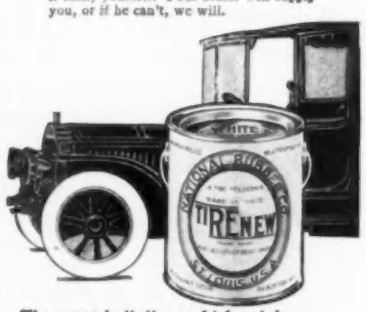
They will give your tires a weekly coat of Tirenew at your request, or you can apply it easily yourself. Your dealer will supply you, or if he can't, we will.




***There are imitations which paint but don't protect—insist on Tirenew.***

**NATIONAL RUBBER CO.**
**4403 Papin Street, St. Louis, Mo.**

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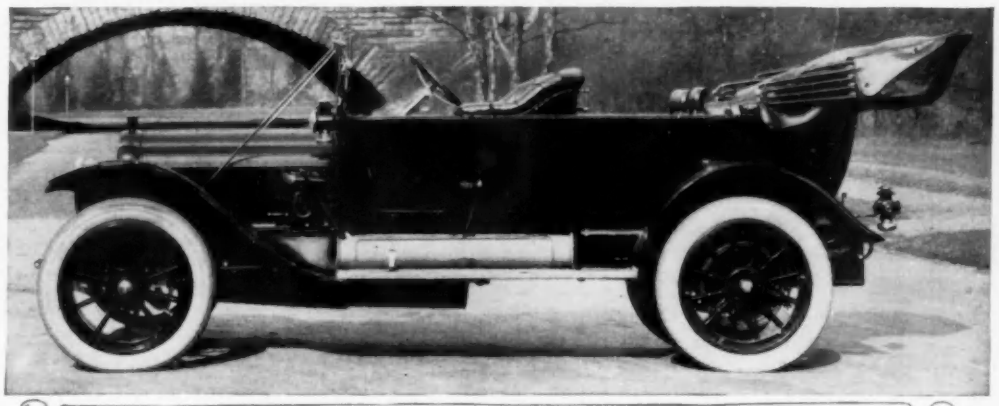

WHITE SEVEN PASSENGER SIX
*Electrically Self-Started and Lighted*

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THE small bore, long stroke White Engine introduced actual engine economy in gasoline and oil, into this country nearly four years ago.

Now that the need for economy is becoming absolutely necessary, White supremacy in the efficiency of its simple engine is recognized. And White economy goes farther. It includes in its scope wear, repair and tire cost.

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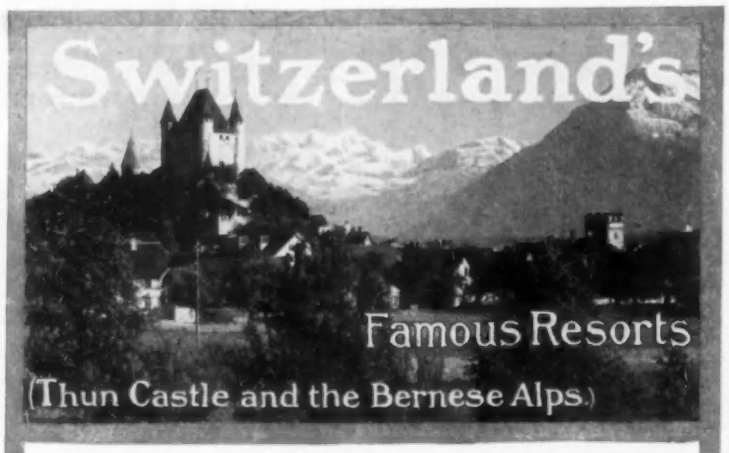
## *And White Owners Know It*

Gasoline Motor Cars, Trucks and Taxicabs

THE WHITE COMPANY
CLEVELAND

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# S O C I E T Y

(*Continued from page 98*)

SAN FRANCISCO

**Kellog-Whipple.**—Miss Louise Kellog, daughter of Mrs. Marmaduke B. Kellog, to Mr. George Harding Whipple.

WASHINGTON

**Munford - Barradell - Smith.** — Miss Lily Underwood Munford, niece of Mr. Irving H. Munford, of "High Acre," The Plains, Virginia, to Mr. Walter Barradell-Smith, son of Canon Barradell-Smith, of Greatham Hall, Stockton-on-Tees, England.

**Osborne-McAuley.**—Miss Grace Josephine Osborne, daughter of Mr. John Ball Osborne, American Consul at Havre, and Mrs. Osborne, to Mr. Hugh McAuley.

**Talbot-Wilson.**—Miss Amylita Talbot, daughter of Mrs. Amy N. Talbot, to Mr. Charles Wilson.

## *Weddings*

NEW YORK

**Arms-Noyes.**—On May 17th, at Holy Trinity Church, Brooklyn, Mr. John Taylor Arms and Miss Dorothy Noyes, daughter of Mr. and Mrs. Henry F. Noyes.

**Blodget-Thorne.**—On May 21st, at Old Trinity Church, Mr. Alden S. Blodget, and Miss Frances G. Thorne, daughter of Mr. Gilbert G. Thorne.

**Burr-Strong.**—On May 15th, at Christ Church, Mr. George Lindsey Burr, son of Prof. William H. Burr, of Columbia University, and Miss Susan Sturgis Strong, daughter of Rev. and Mrs. George Alexander Strong.

**Connor-Thurber.**—On April 30th, in Grace Church Chantry, Mr. Washington Everett Connor and Miss Jeanette Thurber, daughter of Mrs. Francis B. Thurber.

**Hamilton-Coates.**—On May 26th, at the home of the bride's mother, Mr. Clayton Hamilton and Miss Gladys Coates, daughter of Mrs. Isabel D. Coates.

**Howland-Jewett.**—On May 10th, at the Second Christ Church, Short Hills, N. J., Mr. Daniel Howland, of Providence, R. I., and Miss Katherine Stanley Jewett, daughter of the late Rev. Dr. Edward H. Jewett.

**Owen-Turnbull.**—On May 6th, Mr. Thomas B. Owen, son of Mr. and Mrs. Charles D. Owen, of Providence, R. I., and Miss Ellen Wilkins Turnbull, daughter of the late Robert J. Turnbull.

**Potter-McCready.**—On May 9th, in the Chantry of St. Thomas's Church, Mr. William Woodburn Potter, son of Mr. and Mrs. Harry C. Potter, of Philadelphia, and Miss Gertrude McCready, daughter of the late William Rhodes McCready.

**Rives-Taylor.**—On April 30th, Mr. Reginald W. Rives and Mrs. Elizabeth Struthers Taylor.

**Shoemaker-Ord.**—On May 10th, at the home of the bride's aunt, Mrs. John S. Fergusen, New Rochelle, N. Y., Mr. Henry W. Shoemaker, son of Mr. and Mrs. Henry F. Shoemaker, and Miss Mabelle Ord, daughter of Mrs. Robert Brent Ord, of San Francisco.

BOSTON

**Bullitt-Iasigi.**—On May 31st, at St. Paul's Church, Stockbridge, Mass., Mr. William Marshall Bullitt, of Lexington, Ky., and Miss Nora Iasigi, daughter of Mrs. Oscar Iasigi.

**Slater-Hunnewell.**—On May 31st, at Wellesley, Mass., Mr. Nelson S. Slater, Jr., and Miss Christine S. Hunnewell, daughter of Mr. and Mrs. Henry S. Hunnewell.

CHICAGO

**Loutrel-Street.**—On May 24th, at St. James's Episcopal Church, Mr. Louis Frederick Loutrel and Miss Margaret Street, daughter of Mr. and Mrs. Charles Arthur Street.

CLEVELAND

**Tyler-Burdick.**—On May 20th, at Calvary Presbyterian Church, Mr. Julian W. Tyler and Miss Arline Burdick, daughter of Captain and Mrs. Russell E. Burdick.

MINNEAPOLIS

**Longstaff-Bright.**—On May 9th, at the Church of the Redeemer, Mr. Ralph Stanley Longstaff, of Huron, S. D., and Miss Elizabeth Haskell Bright, daughter of Mr. and Mrs. Alfred H. Bright.

**Smith-Drew.**—On May 10th, at St. Mark's Episcopal Church, Mr. Vernon Anderson Smith and Miss Katherine van Valkenburgh Drew, daughter of Mrs. Thomas H. Drew.

PHILADELPHIA

**von Czernhausen-Schmidt.**—On May 10th, at the home of the bride's parents, Captain Carl Baron Czoernig von Czernhausen, and Miss Helene Margaret Schmidt, daughter of Mr. and Mrs. Edward A. Schmidt, of Radnor, Pa., and Philadelphia.

PITTSBURGH

**Buckmaster-Hogg.**—On May 14th, Mr. Frederick C. Buckmaster and Miss Sara Elizabeth Hogg, daughter of Mrs. Frank Trevor Hogg.

SAN FRANCISCO

**Cronan-Grant.**—On May 15th, at the home of the bride's parents, San Diego, Cal., Lieutenant-Commander Cronan, U. S. N., and Miss Nellie Grant, daughter of Mr. and Mrs. Jesse Grant and granddaughter of the late General U. S. Grant.

WASHINGTON

**White-Brown.**—On May 10th, at St. John's Protestant Episcopal Church, Mr. Charles Mason White, Jr., of Detroit, Mich., and Miss Marie McMillan Brown, daughter of Mrs. Neil S. Brown.

## *Weddings to Come*

NEW YORK

**Babbott-Ladd.**—On June 4th, at the country home of the bride's father, Miss Mary Richardson Babbott, daughter of Mr. Charles L. Babbott, to Mr. William Sargent Ladd, son of Mr. William Ladd, of Portland, Ore.

**Ferry-Manice.**—On June 3rd, at St. Thomas's Church, Miss Harriet Ferry, daughter of Mr. and Mrs. E. Hayward Ferry, to Mr. William De Forest Manice, son of Mr. and Mrs. William Manice.

**Yoakum-Larkin.**—On June 4th, in the Fifth Avenue Presbyterian Church, Miss Bessie Yoakum, daughter of Mr. and Mrs. Benjamin Yoakum, to Mr. Francis R. Larkin, son of Mr. and Mrs. John Larkin.

BOSTON

**Dixey-Brooks.**—On June 7th, at the home of the bride's parents, in Lenox, Mass., Miss Rosamond S. Dixey, to Mr. Gorham Brooks, son of Mr. and Mrs. Shepherd Brooks.

**Inches-Bates.**—On June 5th, Miss Natica Inches, daughter of Mrs. John Chester Inches, to Mr. Oric Bates, son of Mr. Arlo Bates.

CHICAGO

**Babcock-Coit.**—On June 7th, at the Fourth Presbyterian Church, Miss Eleanor Babcock, daughter of Dr. and Mrs. Robert Hall Babcock, to Mr. Merrill Coit.

**Gillett-Bryant.**—On June 2nd, Mrs. Elizabeth Parker Gillett, daughter of Mrs. Augustus A. Parker, to Mr. Harold Bryant.

**Magnus-Berg.**—On June 4th, Miss Lily Magnus, daughter of Mrs. Jacob Loeb and granddaughter of Mr. and Mrs. Adolphus Busch, of St. Louis, to Mr. Sidney Berg.

MINNEAPOLIS

**Barber-Dalrymple.**—On June 7th, at the home of the bride's parents, Miss Bernice Barber, daughter of Mr. and Mrs. Charles Morse, to Mr. John Stewart Dalrymple, of St. Paul.

PITTSBURGH

**Jennings-Bakewell.**—On June 7th, Miss Margaret Jenifer Jennings, daughter of Mrs. Richard Morley Jennings, to Mr. Donald Campbell Bakewell, son of Mr. and Mrs. Thomas H. Bakewell.

ST. LOUIS

**Floyd-Jones-Marshall.** — On June 3rd, Miss Helen Watts Floyd-Jones, daughter of Mr. and Mrs. Robert H. Floyd-Jones, and Mr. Elliott Marshall, of Montclair, N. J.

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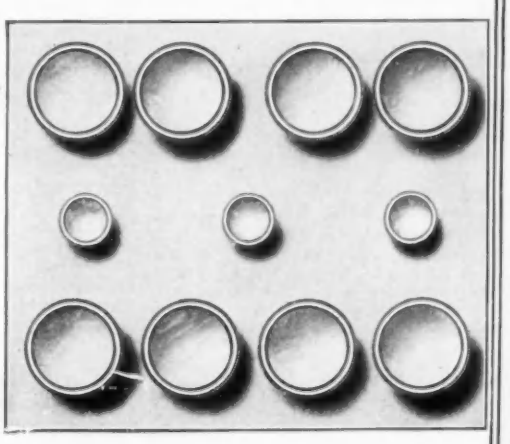

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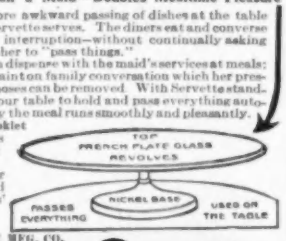


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# A R T

A DISCOVERY of the nineteenth century that still enchants the twentieth is that a spade is a spade. Plain truth in commerce (where the newspapers prove, or try to prove, there is more art than fidelity) deserves a pedestal position from which to look down upon its brother of the varnished variety. In art its value is questionable. Prove that a spade is a spade and you may earn the admiration of the blind, but you will not create a work of art. The realists and their realism are in a false position. Art, without honesty, can not live; but truth, told without bias, gives no reason for the existence of art. The camera has proved that incontrovertibly. A painting, like a book, must give the impression which the painter secured from the face of Truth, and not be merely a reproduction of Truth. The reason for this is that Truth may be encountered on the street corner, where we, because we are frail and human, color it with the red or the green or the blue, the optimism or the pessimism, that happens to be in the paint pot we carry. To sum up, art requires a particular vision, a bias, or call it a prejudice. The most fortunate artist is one who possesses a sense of beauty. The satirist brings up a blush and anger along with our laughter. In the eighteenth century people saw this truth clearly. It is our fault, not theirs, that we call merely pretty what they called beautiful, and that we turn up our noses at their flowery art because the subways have taught us that coaches bearing painted cupids and garlands of flowers are frivolous.

### A PAINTER OF FAIRY TALES

Charles Conder, dead in 1909, painted fantastic fairy tales on silk panels and fans. He was serious about his art, yet did not make it pompous. He worked assiduously. He was honest when, as did the artists of the eighteenth century, he sent Truth begging from his door. Tissot or Meissonier or Gerôme might have lifted horror-stricken hands at the spectacle; but their day has passed. They crowded the galleries of the Berlin Photographic Company during the exhibition of Conder's work. Conder, like Stevenson, pointed to charm as the right aim of art. He became a magician. He did not, as he attempted to do, make the Chelsea quarter the scene of a continuous *fête champêtre* of the eighteenth century. Truth foiled his effort, but did not open his eyes. He has left faintly yet indelibly inscribed fantasies that are a monument to the world of flowers where the hob-nailed shoe is a shocking and disastrous intruder. His people danced through life, and, because Truth, distributing consciences, was ever absent, they were never awkward.

### A WELL-TRAINED GARDEN

Thirty-three pictures by twenty-five artists shown recently at the Macbeth Gallery were ordinary. The radicals wave red rags and are vulgar, for they incite fury in other living things. The Macbeth exhibition had the air of a well-trained garden, and a lawn, like those in England, conspicuously without dandelions. But perhaps this is too peaceful a picture. Rockwell Kent showed the "Burial of a Young Man," and Kenneth Hayes Miller, "The Pool," "The River," and "The Cloud." Mr. Kent is too much in love with life to bow servilely to art mandates, and too much in love with himself to be the slave of positive fact. He proves here the unalterable quality of his genius, even if he does not prove himself oblivious to the lure of the tempter, Imitation. He has stepped for a moment into the shoes of Arthur B. Davies, and assumed symbolicism. But despite the little girl in white silhouetted against the blue-black of other mourners in the composition, to which so many have pointed with the whisper of scandal, he has not lost an iota of the particular incisiveness of his rendition. He is, to begin with, a master craftsman, a painter of astonishing ability, and a man of almost ruthless force.

His "Burial of a Young Man" is a greater presentation of himself, perhaps, than was the great black rock at Monhegan Island. It is puritanically austere, devoid of the slightest touch of intimacy, built upon a scale in which the life-giving details have no place. Indeed, the picture, when it attracts at all, attracts through admiration, just as does the preacher who formulates, in cold blood, a code of morals that must perforce overpower the weaker human to whom it can be nothing more nor less than a very rigid and unattainable ideal.

### SUPERIOR TO LIFE

Kenneth Hayes Miller reassembles the classic traditions with figures that belie their regulations. He is a true classicist, fervid and sometimes inhuman. He reproduces not so much aspects of life as aspects of the purist aims that have glorified the lives of men. He does not deal with the world, but with a theory that aims to be superior to it. He assumes the Hellenistic ideal. Because he is particularly humble he presents his theories with particular grandeur, but despite this we feel in them a struggle like that carried on by primitive man with tremendous yet not perfectly controlled sinews.

### ANGLO-SAXON COLOR

A recent Montross Gallery exhibition was a triumph of color precisely because color was subdued. It achieved its triumphs through a subtle suggestion rather than through a riot of color. That is an American or an Anglo-Saxon way to deal with color. Here we found J. Alden Weir controverting the Beaux Arts traditions so subtly that to realize his revolution was to be immeasurably surprised. Mr. Weir is, first and last, sympathetic and human. His "Reverie," the figure of a young girl, not particularly well favored, and dressed in white, charmed rather because the artist had put himself into his theme than because his theme was buoyed by the model. Happily the painter is not entertained by the surface of things in life any more than he is entertained by them in paint.

D. W. Tryon in three landscapes, not this time instigated by a love of parallel lines, showed an interest in nature similar to that of Thoreau's. I do not mean that Mr. Tryon apes Thoreau; far from it; he is of those who wear the frock coats that Thoreau despised. He explains himself politely, careful to avoid rude language or any possible shock to his hearers. But he does explain nature

(*Continued on page* 104)

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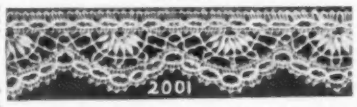


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Maids' and Waitress'
Caps and Aprons


# A R T

(*Continued from page* 102)

minutely; he depicts the character of the bush in the foreground as attentively as that of the slender tree, naked for the winter, towering a hundred yards farther back.

J. Francis Murphy amused himself with "The Old Home" and "Autumnal" by plying his color to his favorite cadence. He was luxuriant and painter-like, but certainly not too truthful. With more truth, Henry C. Lee in "San Francisco Square, Havana," gave another aspect of luxuriance. We may wonder if the sun is not harder and harsher than Mr. Lee seems willing to admit, and yet we can not help thanking him for lending to it a more optimistic view. His little canvas was one of the gems of the collection. It sustained a high note which others too often make metallic.

Elliot Daingerfield is an intellectual who soars too high. His "Adrift" and "Gloaming Hour" attracted as patterns of color, but failed to give utterance to the ideas that the painter had wished to convey. Albert P. Ryder, who might have been Mr. Daingerfield's master, pointed, with "White Horse," to the wealth of nature. He was not, as your horseman would have him, bothered by anatomical considerations. One may not confute him here, however, for though his title may deny it, he was not speaking particularly of a horse.

A more direct talent is that of W. L. Lathrop, who was represented by "Verdure Clad Hills," "The Plowed Field," and "Fields in Summer." Mr. Lathrop has no ideal but nature. He sits before her to copy her. His pictures display a virtuous fidelity, and at the same time their special note is one of quiet, refined content. No other landscape painter that we can readily call to mind so thoroughly discards, as does Mr. Lathrop, the turmoil of cities.

THE BRILLIANT MR. CLEWS

Mr. Henry Clews, Junior's, introduction to the catalogue of his exhibition at the E. Gimpel and Wildenstein Galleries is so interesting that, were it not so lengthy, we should be tempted to reprint it here. Clever and entertaining, spotted with words of his own invention, it is the key to his art, which is rather ingenious and attractive than important. It promises to become the last. It has the fine point of the rapier as well as its fault—it is brittle. He attacks society at the same time that he gives the impression of his eccentricity. He is capable, light, quick, incisive. His painting owes a great debt to Whistler, and is too much, perhaps, a borrowed garment to sit very well on his shoulders. There are but five pictures in his collection, but there are seventeen pieces of sculpture. In the latter he is happier. His bronze version of Don Quixote de la Mancha, head held high, lends to that romantic an aspect at once puritanical and severe. It is Quixote refusing eggs on Friday, or with dignity attacking the windmill; Quixote rigidly pursuing an ideal and oblivious to the beauty that came so often within his grasp. Robert W. Chandler, in another bronze "version," is shown clutching a monkey to his breast; his head is thrown back, and his physical force, as displayed in neck and shoulders, is particularly dwelt upon. Other sculptures here were a bust of Mrs. Watson-Watson Wahlig (it did not flatter the sitter), "The Gold Fish," "The Frog Princess," "The Absinthe Drinker," "Christ," "Magdelen," "Satan," "Demon of Perversity," "Imp of Nosomania," a Cubist suggestion, "Imp of Preciosity." "Rough Diamond Hypocrisy," and the "Vicious Circle."

Etchings by Charles Meryon at the Knoedler Gallery were superior in many ways to those shown from the point of Whistler. There were forty-one by the American, and ten by the "Mad Etcher of Paris." But perhaps this is an unfair comparison. The Meryon prints were particularly choice. They were the "Tourelle, rue de la Tixeranderie," "Le Petit Pont," "La Pompe Notre Dame," "La Galerie de Notre Dame," "Le Stryge," "L'Abside de Notre Dame," "Saint Étienne du Mont," "Le Pont au Change," and the "Arms Symbolical of the City of Paris," Meryon's first original plate.

EMULATOR OF THE CAMERA

The last exhibition of the season at the Folsom Gallery consisted of twenty-four paintings by Howard Russell Butler that, while good technically, were not impressive artistically. Mr. Butler tries too persistently to emulate the camera. He borrows his drawing from his subject, and colors it in shades borrowed elsewhere which give, even to his exactitude, a note of artificiality.

MARIUS DE ZAYAS, CARICATURIST

Caricatures, absolute and relative, by Marius De Zayas, created admiration, wonder, and ridicule at the Photo-Secession Gallery. The best of them was of the absolute coterie—a portrait of John Marin, who has added much to the glory of the Woolworth Building by rendering, in water color, his untrammeled impression of it. Mr. De Zayas explains himself better than anyone else could explain him. Here is his own explanation:

"During my experience in the practice of caricature I have come to the conclusion, through experimental analysis, that the facial expression and the expression of the body of a man reveal only his habits, his social customs; never, or at any rate very seldom, his psychological self, and absolutely never his specific value, place, or significance in relation to existing things.

"Now matter can not exist without spirit, nor can spirit exist without matter. But, though they are inseparable, they constitute two different entities. We cannot therefore represent the spirit of a thing by its purely material entity. We cannot represent materially something that is essentially immaterial, unless we do it by the use of symbols. Mathematics are essentially symbolical; they are the purest expression of symbolism. They represent material or immaterial things by abstract equivalents. We can represent psychological and metaphysical entities by algebraic signs, and solve their problems through mathematics. We can represent the plastic psychology and the plastic metaphysics of matter by their geometric equivalents. But we can not represent both the psychology and the metaphysics of spirit and matter by only one of the two methods. In order, then, to have a perfect representation of an existing thing, we must represent it in its two essential principles, spirit and matter, but also in conjunction with a third principle: the initial force of the individual; force which binds the spirit and the matter and makes them actuate. This initial force marks the specific value of things."

It is barely possible that Mr. De Zayas is having, or trying to have, a little fun at the expense of the gullible.

GUY PÈNE DU BOIS.

## COPYRIGHT NOTICE

IN the issue of Vogue dated May 1st, the two lovely paintings—"Matinée de Septembre" and "Au Crépuscule"—by the French artist, Paul Chabas, were reproduced from the copyright photographs by Maison Ad. Brauen et Cie., Braun & Co., Successors, New York and Paris.

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# SEEN ON THE STAGE

*(Continued from page 60)*

best effects by turning life topsy-turvy and forcing the spectator to look at the picture upside down; and we now perceive that this method of satire was invented by Pinero in "The Amazons." Suffice it to say that he has satirized the "new woman" movement that was current in the early nineties by the expedient of treating three young girls as if they were boys, and thereby betraying the futility of any endeavor to repress the natural distinction of the sexes. The mood of the comedy is more amicably human than the habitual mood of Mr. Shaw, and the characters, though fantastic, are logically drawn. The dialogue, though written in a style more formal than that to which the author has ascended in his later works, still produces a tonic impression by its readiness of wit. "The Amazons," viewed at a distance of twenty years, can scarcely be regarded as a masterpiece of comedy; it suffers by comparison with later plays —"The Gay Lord Quex," for instance; but considered in its historical setting, it indicates that twenty years ago Sir Arthur Pinero was already as far in advance of his contemporaries as he remains, by virtue of "Mid-Channel" and "The Thunderbolt," to-day.

### "ARIZONA"

MR. AUGUSTUS THOMAS'S "Arizona" is a younger play, and exhibits no antiquity of method. It is only thirteen years since this interesting melodrama ran a season in New York and repeated its success in London. It is the best work that Mr. Thomas produced in that middle period of his career when he was still contented to write plays, and did not deem it his duty to preach to the public on a wide variety of topics.

"Arizona" is clever in plot, skilful in characterization, delightful in dialogue. The familiar story of the drama is still accepted with enthusiasm by a contemporary audience. Yet a reasonable critic may be pardoned for pointing out that the essential theme of the play exploits an order of heroics that has already been rejected by intelligent individuals, and is sure to be discarded before many years by the less active-minded public. The hero puts himself apparently in the wrong by refusing to make a simple statement which, though clearing his own honor, would be embarrassing to a woman who has been guilty of a grievous indiscretion; and the woman, being a coward, neglects to say the word which, revealing the truth about herself, would establish the innocence of the hero. In this situation, we are asked to sympathize with the behavior of both the woman and the man; but this behavior, on both sides, is actuated by a medieval code that can find no favor in a modern and reasonable mind. By sacrificing himself, the hero sacrifices also the girl who loves him, and destroys the happiness of many people for the sake of shielding an erring woman who deserves to be exposed. The satisfaction of behaving, in the old phrase, "like a gentleman" can scarcely be considered an adequate compensation for this general untruthfulness of attitude. Neither, in this twentieth century, can we forgive the woman for consenting to the sacrifice and allowing her protector to set several lives awry in order to cover up her indiscretion. We demand that she also should behave "like a gentleman," and confess her fault in order to establish the innocence of the hero. But if the heroine of "Arizona" should rise to our reasonable expectation in this regard, the play would be terminated in the second act and all the subsequent complication would be made impossible. Even the murder of the villain at the third curtain-fall would be prevented if the woman should show herself sufficiently honorable to speak the truth at the crisis of the second act. This point is the inherent weakness of the play; and if "Arizona" is again revived a score of years from now, a more enlightened audience will reject it, because such an audience will no longer be able to sympathize with the moral weakness of the heroine's behavior.

### "COUNTESS JULIA"

AUGUST STRINDBERG'S hideous and mighty tragedy, entitled "Countess Julia," was recently presented in New York at three special matinées. The purpose of the production was to introduce a new actress to the stage. She showed herself entirely unfitted for her work, and courtesy demands that her name should not be mentioned; but she was ably supported by that excellent actor, Mr. Frank Reicher, and the production was sufficiently good to make the critic wish that he might some day have the privilege of seeing the piece adequately acted in every part.

This play, which was written as long ago as 1888, is more modern in its technique than most of the compositions of the present season. It still speaks the last word in the naturalistic handling of the stage. The action, which is unfolded in a single lengthy scene, covers an entire night, from mid-evening until dawn. Only three speaking characters are represented, but certain intervals of time are summarized in pantomime by these and several other people. This device of suggesting in a single act the passage of an entire night, with which we have been made familiar in Mr. Belasco's one-act version of "Madame Butterfly," is thus shown to be an invention of the myriad-minded Swede.

The content of this little play is very horrible. The action passes in the kitchen of a castle upon Midsummer Eve—a holiday occasion, when it is customary for the gentry to dance with the peasants who are tenanted on their estates. In the heat of this democratic celebration, a neurotic and hysterical countess (aged twenty-five) tantalizes her father's valet into seducing her. The scene leading up to this abhorrent climax is a very remarkable study of the mental pathology of sex. The subsequent situation of the countess and the valet is one of abject despair. The countess does not dare remain at home; she does not dare to run away alone; and she realizes that, if she elopes with the valet, they will merely hate each other. A vivid suggestion is conveyed of the fierce warfare that is waged between plebeians who are rising through the generations and patricians who are simultaneously descending. In this instance, the rising scion of a new family and the falling scion of an old family have met, for one moment of insanity, to wreck and ruin their divided destinies. The play ends, in a moment of great terror, with a prevision that the countess is about to cut her throat with a razor.

This tragedy is sternly true of the mad and despicable people that it represents; but it stands apart, in theme and content, from the general and generous experience of humankind. It is a clinical, and not a universal, work. But it is amazing in its psychological subtlety, and, because of its perfectness of art, it must be ranked very high among the achievements of modern European drama.

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In a dainty guise, that beloved standby, the face chamois, comes to us tinted in flesh color and sealed hygienically in a transparent paper envelope. The color of the chamois harmonizes with the flesh tone of the powder. These chamois cloths come in two sizes, costing 10 and 15 cents, respectively.

### A BASKET OF DAINTY PREPARATIONS

An ingenious mind has dared to substitute for the Easter basket of flowers or the *bon-voyage* offering of fruits, a wonderful basket overflowing with dainty toilet articles. The basket makes a very gay appearance with its ribbon drapings and variegated packages of imported soaps and rare perfumes, put up after the manner of handsome, overgrown bonbons. One basket is a high-handled, imported shape worthy the distinction of being used as a bridesmaid's flower-holder.

The baskets may be had in various colorings; one is of natural straw tinted in tones of violet, and ornamented with violet satin ribbon. Another shows rustic, woodsy tones of browns and greens, offset by a yellow satin ribbon. In the matter of the contents of the basket, one may choose different face powders, rare creams, and perfumes. The baskets alone are $3.

### A FIBROUS GLOVE

For the beautifying of the hands there are exquisitely made gloves endorsed with the name of an eminent physician of France. The gloves are made of a curious, fibrous substance which is as soft as chamois to the touch. The cut is very loose and large, and for cracked skin, redness, coarseness of texture, or chapping, they can not be too highly recommended. It is sufficient to try these gloves during one night to realize the benefit they confer upon the skin. When speedy results are desired, special creams or pastes are to be used before slipping the gloves on at night. They cost $20 a pair.

*The*

# SCHWARTZ CORSET

Tricot with *few* bones

Elastic Silk Web; no opening or bones in front or back. For slender figures to slip on.

**MME. S. SCHWARTZ**

NOW AT

**11 E. 47th ST., NEW YORK**

*Mme. Schwartz supervises fittings*

# Logico Knit Union Suits

## Made to Your Individual Measure

TO be well-gowned a woman must wear perfect-fitting undergarments.

With a prevailing mode that discards voluminous lingerie and emphasizes litheness, the union suit must fit like a glove. A wrinkle or fullness will spoil the effect of a perfect-fitting gown.

**Logico Union Suits**

are made to your individual measure, insuring perfect fit. They can't bind or pull. You may never have worn union suits—or perhaps, if you have, the fit was unsatisfactory. In either case, the Custom-Made method will solve your underwear problem.

**A Post Card Brings Style Book and Measurement Blank**

**THE CUSTOM-MADE KNITWEAR CO.**
**2000 North Tenth Street**
**PHILADELPHIA**

**LADIES**
**Will never need dress shields again. Odorono keeps your arm-pits just as fresh and DRY and natural as the rest of your body under all conditions. No more faded or soiled DRESSES and no more odor.**
Get a bottle today from your Toilet Dealer or write the ODORONO CO., Cincinnati, Ohio.

# OLD WILLOWS

Made into French Plume Fancy or Hat Band or Band and Stick-up Effect—only **$1.50.** For dyeing 75c extra. Send sample of color—I guarantee to match.

I prepay all charges and refund money if not satisfied. I clean, curl and repair all Feathers, Paradise and Aigrettes. Write for other information and illustrated circular.

**H. HERZBERG**

**Mint Arcade, Philadelphia, Pa**

**Made to order—to exactly match the color scheme of any room**

"You select the color—we'll make the rug." Any width—seamless up to 16 feet. Any length. Any color tone—soft and subdued, or bright and striking. Original, individual, artistic, dignified. Pure wool or camel's hair, expertly woven at short notice. Write for color card. Order through your furnisher.

**Tread & Thrum Workshop**
**Auburn, New York**

# MIRO-DENA

## MENTONNIERE

**(CHIN SUPPORTER)**

A marvelous patented French invention—the one device which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth and the wilted throat. It also insures proper normal breathing and prevents throat affections caused by mouth breathing.

It is made of a special knitted fabric, both comfortable and durable, and *has no rubber to overheat, wilt, shrivel or wrinkle the skin.* It is the one Chin Supporter which always holds securely to the head.

**MIRO-DENA**
**POUDRE LIQUIFIÉE**

An incomparable preparation that gives a delicately clear and velvety whiteness to the face, neck and arms. More lasting than powder, and an invaluable adjunct for the day or the evening toilet.

**MIRO-DENA**
**ROUGE VÉGÉTAL**

A wonderful vegetable rouge which produces a blood coloring so perfectly true to nature as to absolutely defy detection. Shades for Brunette and Blonde.

Procurable at high-class Toilet Goods Departments and Drug Stores. Pamphlets mailed upon application.

**MIRO-DENA CIE.**
**373 Fourth Avenue, New York**

*A Stein and Blaine Model*

**STEIN and BLAINE**
LADIES' TAILORS
**8 - 10 WEST 36th STREET**
**Near Fifth Avenue New York**

**"Good-Bye, Old Hook and Eye!"**

TO-DAY'S fashions demand the Koh-i-noor Dress Fastener for waists, dresses, skirts, collars, sleeves, etc. Adds to the fit and appearance of all garments. It can't come unfastened,—lies flat and smooth, never gaps or bulges. Saves time, temper and eye-strain; can't rust or pull off.

Koh-i-noor PAT. WALDESPRING DRESS FASTENER

KOH-I-NOOR is the imported Dress Fastener that all Europe uses. Fashion masters such as Paquin, Redfern, Worth, etc., adopted it on sight. Look for the letters K. I. N.—none other contains the Waldespring necessary for security. At your Notion Counter—10c card of 12.

Write us name of your dealer and we'll send you our Premium Book, showing gifts redeemable for the coupons on each card.

**Waldes & Co., Makers, 144 Fifth Av., N.Y.**
**Prague Dresden Paris Warsaw London**

# *The* PRIZE CONTEST

## "Answers to Correspondents"

*"While I haven't yet asked Vogue a question, I never fail to read the questions and answers, and nearly always profit by them."*

THIS quotation from a Prize Contest letter already received suggests the two ways of using Vogue's "Answers to Correspondents" department. First, of course, you can write to Vogue exactly as you would write to a friend. Your question will be promptly answered. It may be on almost any subject—dress, manners, household decoration, toilet preparations, wedding etiquette, etc., *ad infinitum.*

And even if you have not yet asked Vogue a question, the answers which we publish from time to time make profitable reading. Here are a few typical questions that have been put to us:

"Will you tell me a wardrobe suitable for travelling through Egypt and Greece, leaving New York the end of February?"

"Can you suggest an appropriate name for our bungalow?"

"Please give a description of a completely furnished boudoir."

"Can one travel comfortably second-class in Holland?"

"Do Americans living abroad use their crests on visiting cards?"

"What clothes must I and my husband take for a motor trip abroad?"

Perhaps you have asked a more interesting question than any of these. If you have ever used the "Answers to Correspondents" department—in either of the ways suggested above—don't fail to tell us about it in your Prize Contest letter.

## Conditions of the Contest

The title of the contest is "Have You Used Vogue—and How?" The answers are to center around these five departments:

ANSWERS TO CORRESPONDENTS
SEEN IN THE SHOPS
ADVERTISEMENTS
SHOPPING SERVICE
PATTERN SERVICE

Tell your experiences with each of these departments. The best all-round letter will win the first prize of $50; there is a second prize of $25; and five $10 prizes for the five letters that tell the most interesting experiences with each of the five departments mentioned above. To be eligible for a $10 prize, you need only write about one department.

The contest closes July 10th. The names of the writers will not be published, but we may print some of the letters, either in whole or in part. Please typewrite your letter, if possible; otherwise write it very clearly on one side of the paper.

There will be more news of the contest in the next Vogue. Letters should be addressed:

**PRIZE CONTEST EDITOR OF VOGUE**

**443 Fourth Avenue** **New York City**


**Cool, Easy Ironing**

Now is the time that you will appreciate the great amount of labor that the Simplex Ironer can save you. Think of doing four hours' ironing in one hour without a red hot stove to swelter you. No carrying heavy flat irons. No aches or tired feeling. It makes ironing so easy.

**Simplex Ironer**
*"The Practical Household Machine"*

Produces a beautiful finish. Insures longer life to your Linens. Four-fifths of your ironing can be done on it. Costs only 1 cent per hour to heat by gas or gasoline. Also heated by electricity. Simple to operate.

**30 Days Free Trial Offer**

Try the Simplex Ironer in your home for 30 *days, Free.* You will never again be without it.

Our booklet "Ironing Hints" and catalog sent on request.

**American, Ironing Machine Co.**
**505-168 N. Michigan Blvd.**
**CHICAGO, ILL.**



BERTHA

GOWNS

TROUSSEAUX
Novelties from Paris
17-19 West 45th Street
NEW YORK

Infinitely more interesting than the best modern novel. The only version that contains all that is in the original.—N. Y. "Sun."

## The Masterpieces of Balzac

Twenty-six novels, complete and unabridged, in fourteen inexpensive pocket volumes, printed on imported Bible paper, with exquisite etchings. Price $28.00, payable $2.00 per month. The *Mail and Express* says this is the edition *par excellence* of Balzac.

Send $2.00 and get a set on approval. Refunded if set returned. Pamphlet on request.

**GEORGE BARRIE & SONS, *Publishers***
*(Established 1873. Seven Medals.)*
**1313 WALNUT STREET, PHILADELPHIA, PA.**

# KORA

TRADE MARK REGISTERED

## DRESS SHIELDS

Guard against spotting or spoiling your frock or gown and preserve the freshness of its original appearance under the tests of physical exercise, of outdoor athletics or ball room.

**KORA Dress Shields are dependable**

They are the only Dress Shields that will not cause excessive perspiration.

There is a particular shape and style for every GOWN AND FIGURE. Even the most exacting requirements of the stout or slender woman are satisfied in the twelve Kora varieties.

**KORA Dress Shields are guaranteed**

They are MOISTURE-PROOF, ODORLESS, ANTISEPTIC.

Department Stores sell them.

**THE KORA CO., Dept. A, 454 Broome St., New York.**

## Ask Your Milliner

to show you the

**Quarterly Millinery Review of Fashions**

The Authority on Correct Millinery

**150 Newest Styles**

photographed on live models, issued by

**THE MILLINERY TRADE REVIEW**
**No Cost to You. 'It Helps you Decide'**
IN ALL UP-TO-DATE MILLINERY SHOWROOMS

## Be INDIVIDUAL in the arrangement of your Hair

# Pierre

will make for you an individual coiffure, suitable for your particular needs at very moderate cost. Booklet on request.

Illustration shows the Transformation Ideal of choicest French wavy hair; $25 up. Ask about the *Chignon Shako and Tosca.*

WRITE OR CALL FOR CONSULTATION

**18 East 46th St.** Opp. Ritz-Carlton **New York**

Have only the best aids to your delicate complexion. Beautiful women everywhere use

**El Perfecto Veda Rose Rouge**

It's delicacy has never been imitated. Nature's tint. Guaranteed harmless. Send for sample.

Dep't D

**Sole Agents—GEO. BORGFELDT & CO.**
**16th Street and Irving Place, New York**
*Distributors of World-famous Toilet Preparations*

**Prof. I. Hubert's Malvina Cream**

is a safe aid to a soft, clear, healthy skin. Used as a massage it overcomes dryness and the tendency to wrinkle. Also takes the sting and soreness out of wind, tan and sunburn. Send for testimonials. Use Malvina Lotion and Ichthyol Soap with Malvina Cream to improve your complexion. At all druggists, or sent postpaid on receipt of price. PROF. I. HUBERT Toledo, Ohio

Cream 50c Lotion 50c Soap 25c

# Let Us Send You

## THIS TRIAL PACKAGE

Exactly the size pictured here. You have never seen anything like it before—an absolutely sterile Rice Powder—packaged without the powder being touched by human hands. It serves every purpose better than the finest talcum and equals in effect the highest grade face powder.

**For 10c**

# ELCAYA RICE POWDER

## "Scented and Unscented"

The "scented" is like an old-fashioned garden of flowers. For every toilet use, it is unequaled. It gives the complexion that well-groomed effect without showing the slightest trace on the skin — it positively does not cause the shiny appearance common to talcum. After the bath it gives that clean, natural, comfortable feeling so much sought—so hard to obtain.

## FOR THE NURSERY

and general toilet uses, the "unscented" is a marvel. It cools and heals baby's skin; prevents chafing, rash, prickly heat, and does not cake on the skin or crinkle like the talcum. It is safe for mother and mother's baby—absolutely sterile, free from contamination—the acme of purity and quality. Like all other ELCAYA toilet helps, it is the best your money can buy.

*All Dealers, Nation-Wide, Sell ELCAYA CREAMS, SOAPS, POWDERS*

**JAMES C. CRANE, Sole Agent**
**108 Fulton Street, New York**

**JAMES C. CRANE**
**108 Fulton Street**
**NEW YORK**

Dear Sir: I enclose 10 cents to pay for the trial size ELCAYA RICE POWDER, advertised in the June Vogue.

My name.....

Street.....

Town..... State.....

My dealer.....


## VOGUE TAKES NO HOLIDAY!

BE sure to read page 114 Turn over if you haven't already seen it—and remember while you are out of town this Summer Vogue will be always ready to serve you.


**AMYTIS FLESH CREAM**

It is a pure, healthful cream for the face, throat, neck, arms and hands. Recommended by a well known physician in facial beauty culture. By post, $1. Amytis Co., 116 West 39th St., N. Y. C.

# CORINNE

## of London

Suggests

***"Sweet Lavender"***

for the bride's linen closet.

Size 4 x 6 in.
½ doz. in box $3.00

Handsome ribbon tied box containing ½ dozen **Mauve Silk**, gold stamped bags, filled with the choicest hand-picked English Lavender Flowers. The scent clings indefinitely.

**An unusual, welcome gift.**

**For sale at smart shops, including Stern Bros., James McCreery & Co., Jas. McCutcheon & Co.**

Exquisitely scented favors for Luncheon and Weddings.

Photographs upon request,

**CORINNE** 30 E. 20th St., N. Y. C.

*Paquin's latest boneless corset, low bust, long, graceful lines.*

# The Van Alen CORSET CO. INC

CORSETS for reducing, riding and all athletic purposes. Also surgical corsets for spine and stomach disorders. Our reducing corsets are of rubber and tricot.

Special this month—bridal outfits, including corsets, negligees and fine lingerie.

Appointments at residence or hotel if desired. All corsets are fitted by Miss Van Alen, and finished in twenty-four hours.

**20 West 34th St., New York**

Adjoining Waldorf Tel. 3193 Greeley

KEENAN & DORR, NEWPORT, R. I.

PARIS SEVEN RUE AUBER

A skin like the softness of velvet, clear and pearly white, is the perfection of beauty. The regular use of

**GOURAUD'S**

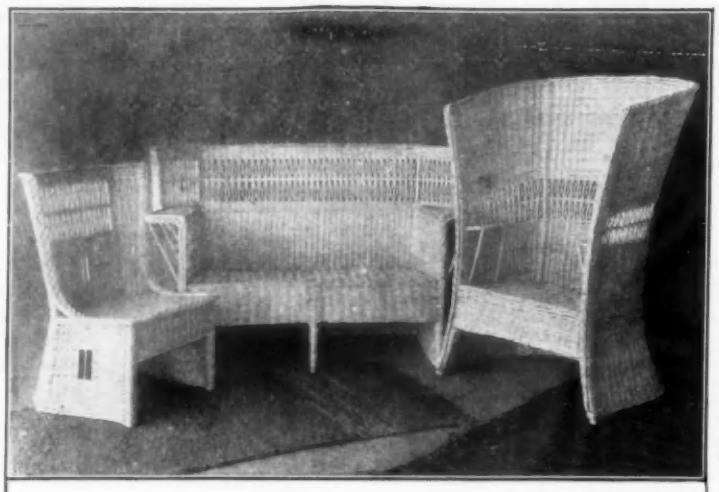
# Oriental Cream

will render a complexion that will be the envy of every one.

The surest guarantee of its perfection is the fact of it having been in actual use for nearly three-quarters of a century. $1.50 per bottle.

At Druggists and Department Store, or direct on receipt of price.

**FERD. T. HOPKINS & SON, Props.**
**New York**



McHUGHWILLOW FURNITURE FOR YOUR COUNTRY HOUSE

SMART THINGS IN THE NEW SPRING DISPLAY

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|---|---|---|---|
| ALAMEDA SIDE CHAIR | $12 | TULIP CHAIR | $35 |
| ALAMEDA SETTEE | 25 | BUNGALOW RUGS | 4 |

COUNTRY HOUSE BOOKLET IS SENT ON REQUEST

JOSEPH P. McHUGH & SON
9 WEST 42d STREET, NEW YORK CITY

For real Summer comfort complete your morning toilet by using

# "Mum"

to preserve the after-bath sweetness of the body. Gently neutralizing the causes, "Mum"

**makes perspiration odorless**

without interfering with the action of the pores.

Harmless to the skin or clothing—unscented—little needed a time—is quickly applied. Men and women use it.

25c at drug and department stores. If your dealer hasn't "Mum," send us his name and 25 cents and we will send it postpaid.

"Mum" Mfg Co 1106 Chestnut Street, Philadelphia

THE CHARM OF THE LUXURIOUS EAST
IS IMPARTED BY
LAZELL'S
MASSATTA
TOILET WATER

A DELICATE SUGGESTION OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR IS WONDERFULLY APPEALING

THE SUPERB MASSATTA LINE INCLUDES TOILET WATER, FACE POWDER, SACHET, PERFUME AND HEADACHE COLOGNE.

LAZELL, PERFUMER

GOOD BOOKS FOR THIS SUMMER

# Thorney

**By ALEXANDER BLACK**

Author of "Miss Jerry," "Richard Gordon," etc.

"A gem of a love story," is what the Brooklyn "Eagle" calls this romance of a man and a girl on a tropical island in the Pacific. "Worked out very daintily and prettily with a blithesome, humorous touch," says the "Standard Union" of the same city; and the eminent inventor and author, Hudson Maxim, says: "Mr. Black is an imaginative artist who has made good use of the insular paradisiacal opportunity." Frontispiece by Orson Lowell. $1.25 net; postage 12c.

# GERTRUDE

**By EDWARD HUNGERFORD**

Author of "Little Corky," "The Modern Railroad," etc.

In "Gertrude," the reader of this strong, enveloping romance will find a marked contrast with the average drawing-room heroine, the wishy-washy, doll-like young woman whose province is only to be loved and won. "Gertrude" is a real American girl, the kind of girl who achieves the big things of life today, and her story is told with rare insight, humor and realism. Colored frontispiece by George Grehm. $1.25 net; postage 12c.

**France From Sea to Sea**
By ARTHUR STANLEY RIGGS, F. R. G. S.
Author of "Vistas in Sicily."

This newest addition to the popular Blue Books of Travel portrays the best of France from the North Sea to the Mediterranean—France the grave and the gay, the rustic and urban; France in cottage and chateau, in valley and upland. Illustrated. $1.25 net; postage 10c.

**A Little Book of Brittany**
By ROBERT MEDILL

Brittany charms everyone with a taste for what is old and picturesque in people, architecture and customs. More travelers would go there if they knew they could make the trip from London, visiting practically all its towns, in ten or twelve days. More would go if they should read this enthusiastic little book. Illustrated. 75 cents net; postage 6c.

**Making the Porch and Outdoor Living Room**
By H. D. EBERLEIN

A new and timely addition to the House and Garden Making Books. Illustrated. 50 cents net; postage 5c.

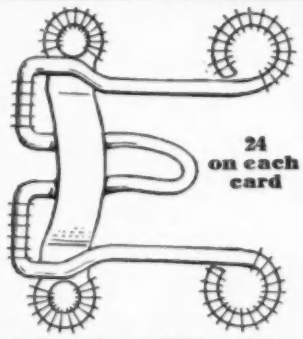
**Making a Garage**
By A. RAYMOND ELLIS

If you intend to house your motor-car properly, you should have this new Making book. Illustrated. 50 cents net; postage 5c.

**Golf for the Late Beginner**
By HENRY HUGHES

A practical explanation of the principles of golf, especially helpful to the late beginner, written by a man who took up the game in middle age. Illustrated. 60 cents net; postage 5c.

McBRIDE, NAST & COMPANY, NEW YORK CITY




**A Perfect Fit with this Hook and Eye**

That feeling of ease which comes from the knowledge of perfect fit is assured the woman who uses Doric Hooks and Eyes. Unlike the ordinary fishhook kind, they hold the laps closely together, preventing any untidy, gaping appearance.

# Doric Hooks and Eyes

Trade Mark Reg. U. S. Pat. Off. Pat. Feb. 11, '08.

**The Kind That's Flat**

will not tear the finest fabrics. Made flat so that they give an even, seam-like lap. Easiest to hook—stay hooked. Cannot bulge, and guaranteed not to rust or soil the sheerest materials.

**Made in 4 standard sizes—No. 1, 2, 3 and 4—White and Black**

*Send 2c today for a regular 10c card*

**STERLING PIN COMPANY**
**Derby, Conn.**

## L. M. HIRSCH
## Sample Shoe Co.

WHITE BUCKSKIN
COLONIAL

Cuban covered heel light but firm sole $4.50

White Nubuck same style - - $3.85

White Nubuck 14 Button or Lace welted sole Cuban heel. $3.50

White Canvas same style - - $3.00

SATIN PUMP, Turn Sole 2 inch Louis XV Heel. $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Silver Gray, Gold, Emerald Green, Nile Green, Lavender, Yellow and American Beauty.

Rosettes to match 50c. additional.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

Silk hosiery to match at 95c. and $1.50

*Mail orders promptly filled*

Many wonderful Bargains in Sample Shoes at 25% to 40% less than regular prices.

***Send for New Spring and Summer Catalogue V.***

404-406 Sixth Ave., N. Y.
Between 24th and 25th Sts.

## L. M. HIRSCH
## Sample Shoe Co.

# Shampoo with CANTHROX

then come close to your mirror and see the satiny sheen—the fluffy softness of a properly treated head of hair, for you will have cleanliness in the fullest sense, combined with the exquisite hair comfort obtained only by using this acknowledged exhilarating shampoo.

**15 Shampoos for 50c At Your Druggists**

Canthrox gives you the complete satisfaction of knowing your hair is just right. Its rich, foamy lather removes all dandruff and excess oil, keeping the scalp healthy and creating a new growth of beautiful, thick hair. So easy to use—dissolve one teaspoonful of Canthrox in a cup of hot water.

***Trial Offer:*** For your name, address and a 2-cent stamp we will send sufficient Canthrox that you may experience the delights of a perfect shampoo.

**H. S. PETERSON & CO., 447 Kinzie Street, Chicago, Illinois**

*Copyright 1913 by H. S. Peterson & Co.*



## NUBING HOOK AND EYE

**Made by**
**THE DE LONG HOOK & EYE CO.**

A new-fashioned hook, to be sewed on in the old-fashioned way.

The NUB holds the threads in position, and prevents them from slipping, and loosening.

**Bless that Nub!**

TRADE MARK
REG. U.S. PAT. OFF.



## *Peetz Front Lace Corset*

This model shows another triumph of the Peetz Corset art. It is lightly boned to give the flexible uncorseted effect—narrow hips, medium low bust, long skirt effect. This is only one of the many new Peetz Front Lace Corset styles—"the highest art in corseting." We want to show you the other styles, and if you write us will send you facts about them.

There is an indefinable difference in the Peetz Corset which is explained only in the wearing.

**PEETZ CORSET CO.**
**36 East 33d St. New York City**

# VOGUE TAKES NO HOLIDAY!

While you go pleasuring, Vogue constantly unfolds the ever-changing panorama of summer life. When society gives a party or goes to the races, Vogue is at hand to tell you about it; when a good new model floats out of Paris on the midsummer fashion wave, Vogue instantly presents it; when a correspondent discovers an interesting new country place here or abroad, Vogue brings you her letter. Keep Vogue by your side all summer. You will find it always entertaining and often exceedingly helpful.

**EUROPEAN AND TRAVEL** — **On Sale June 9th**

***In the June 15th number*** look for news of British and Continental shops. Advice on Foreign travel, with valuable hints on choosing traveling clothes, luggage and accessories for comfort in steamships, train and hotel.

**OUTING FASHIONS** — **On Sale June 25th**

***In the July 1st number*** you will find news photographs of society as it settles down to the gay life of Newport, Southampton and the North Shore; also a comprehensive array of outing clothes and a final review of the formal midsummer mode.

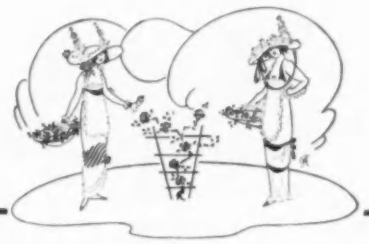
**VACATION** — **On Sale July 9th**

***In the July 15th number*** are all the perennial interests of summer, including life in the smart watering places and in smaller villages away from the fashionable highroads.

**OUTDOOR LIFE** — **On Sale July 25th**

***In the August 1st number*** you will find suggestions for the woman who motors, rides, swims, plays, outdoor games and goes into the forest. Also the first intimation of the Autumn fashions that are to be.

So, when you find yourself in your summer home, make sure that Vogue is a regular guest. Avoid the necessity of borrowing a copy from some friend who had the forethought to insure its appearance twice a month during these months when it is so valuable. Arrange matters now—before you leave town—and you will find Vogue exactly the kind of summer visitor whose stay at your house you will most enjoy.



# PROMOTE HAIR GROWTH

With

# CUTICURA SOAP

And Cuticura Ointment. They do much for irritated, itching scalps, dandruff and dry, thin and falling hair, and do it speedily, agreeably and economically.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.

Men who shave and shampoo with Cuticura Soap will find it best for skin and scalp.

---

***The Undervest Demanded by Smart Women***

*At Summer Sales Prices*

Prettier than the silk ribbed vest. Cleverly and artistically made to be worn over or under the new close fitting corsets. Choice of these materials in pale pink, blue or white.

| | |
|---|---|
| Batiste | $1.00 |
| Japan Silk | 2.50 |
| Crepe-de-Chine | 3.50 |

(Embroidered monogram $.50 extra)

These attractive little garments, finished with dainty lace and ribbon, will be sent postpaid on receipt of price.

We have many other clever and different suggestions which may interest you. Write for particulars.

*The* INDIVIDUAL SHOP

100 Boylston St., Boston, Mass.

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IF YOU PAY $5.00 OR MORE FOR A CORSET YOU DO NOT GET YOUR MONEY'S WORTH, UNLESS IT IS BONED WITH WALOHN

THE GENUINE HAS "WALOHN" STAMPED ON EVERY STRIP

FOR FREE SAMPLES AND "REASONS WHY" ADDRESS WALOHN MANUFACTURING CO. 31 UNION SQUARE W. N.Y. CITY

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THE

# International Travel Club

Recently Organized

SOLELY FOR THE BENEFIT OF THE TRAVELER

## It will save you money and protect you from many inconveniences

IT stands for good roads, the preservation of natural resources and historic sites, good fellowship among travelers, and all movements for bettering the facilities of travel, and adding to its interest.

**Reduced Hotel Rates**
**Reductions in Travel Commodities**

Club Rooms, Illustrated Travel Lectures are among the advantages offered to members.

**Annual Membership - - $5**
**Family Membership - - $10**

For particulars communicate with the Secretary

**The International Travel Club**
**345 Amsterdam Avenue**
**New York City**

---

## "Tenement Tommy"

Asks for

# A Square Deal

HE lives in New York's tenement district, the most congested spot in America.

In his sultry three-room home there is scarcely space to eat and sleep. His playground is the blistering pavement of the ill-smelling streets, hemmed in by scorching brick walls.

Tommy's widowed mother is broken with worry; his sisters and brothers are as pallid and frail as he. The winter struggle has sapped their vitality. They are starving for air.

No medicine will help Tommy. What he, his mother and the other children need are: a chance to breathe something pure and fresh,—a taste of sunshine and outdoor freedom,—an outing in the country or at the seashore.

But between Tommy and his needs stands poverty, the result of misfortune. He must suffer just as if it were all his fault.

This Association every summer sends thousands of "Tenement Tommies", mothers and babies to the country and to Sea Breeze, its fresh air home at Coney Island. A dollar bill, a five dollar check, or any amount you care to contribute, will help us to answer Tommy's appeal.

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A card party at your summer hotel or camp.

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*From Philadelphia (Pa.) Item.*

It was announced early in the year that 1913 would be a year of extraordinary fiction in the magazine. Mrs. Wharton's novel, "The Custom of the Country," has clearly fulfilled this promise, and it has been received as one of the most absorbing stories of this most remarkable writer.

*THE BEST LOVE STORY*

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*From Pittsburg (Pa.) Dispatch.*

In the April SCRIBNER'S appears the first chapters of John Galsworthy's novel, "The Dark Flower (The Love Life of a Man) Spring — Summer — Autumn." Few of all the love stories ever writen have such a universal appeal as this one.

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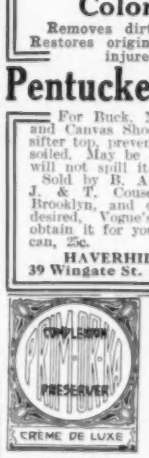


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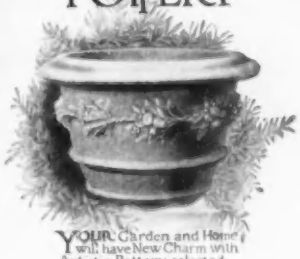

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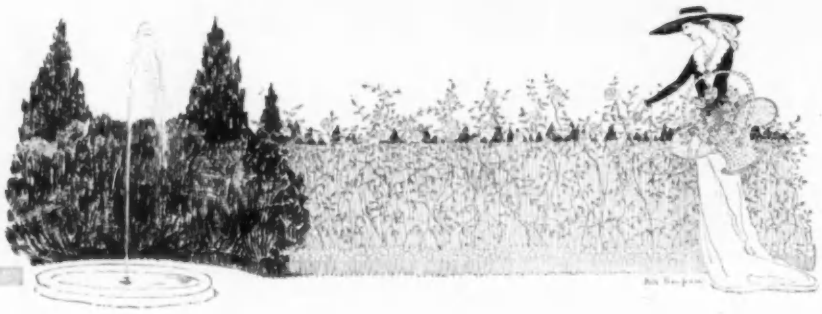

# Vogue's Shoppers Will Do Your Summer Errands

**When you are miles from the shops this summer, you may have to buy many things at short notice. Accidents will happen. You may suddenly miss your sweater, your motor coat; the damp grass may spoil your white slippers; there may be dozens of similar emergencies. But Vogue will be always ready to do the troublesome shopping for you.**

And shopping is doubly troublesome in the hot weather, when the best shops are far away. The flowers may fade on your hat. The lace on your gown may be torn beyond repair in the laundry. The tennis court may need new marking tapes. The children are sure to need fresh ribbons. Remember that Vogue's shoppers are always at your service. With the best shops at our elbow, there is no shopping emergency that we cannot meet, and meet promptly.

It is very easy to use the Vogue Shopping Service. You needn't make a hot, dusty trip to town. You needn't even leave your cool piazza. Simply send us a few pencilled lines telling your needs; the evening train will carry your message to the city, and in the morning we set out on your errand. Could anything be simpler?

The great stores hold important summer sales. Because "Vogue takes no holiday" we always go to them. Readers who give us their commissions in midsummer profit exceedingly on this account. And everywhere we go, in big shops or small, merchants take pains to show Vogue's shoppers their most inviting novelties.

"We have something new and want you to see it before anyone else," or "This isn't 'Vogue style'—let us show you our really good things." Remarks like these are commonplaces as we go into the summer shops.

**This number of Vogue is a complete directory of the formal summer mode. It will be useful all summer. And be sure to use the following numbers, with their suggestions for buying outing clothes, and travelling outfits, and furniture for the summer home. As quickly as you decide what to buy Vogue will be ready to do the shopping for you.**

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The Bride's

*Number of* **Life**

June 5, 1913

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*Suburban Number:* Follows the Hoodoo Number. The apotheosis of the suburbs.

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*Harmless Number:* Now in process of innocuous preparation. In this number everybody and everything will be praised and we confidently hope and expect that it will be the dullest number of Life ever issued.

*Humorous Number:* We are still working over this number, but up to date have met with little success. We intend, however, to publish something humorous in an early number of Life, merely to get you used to the idea.

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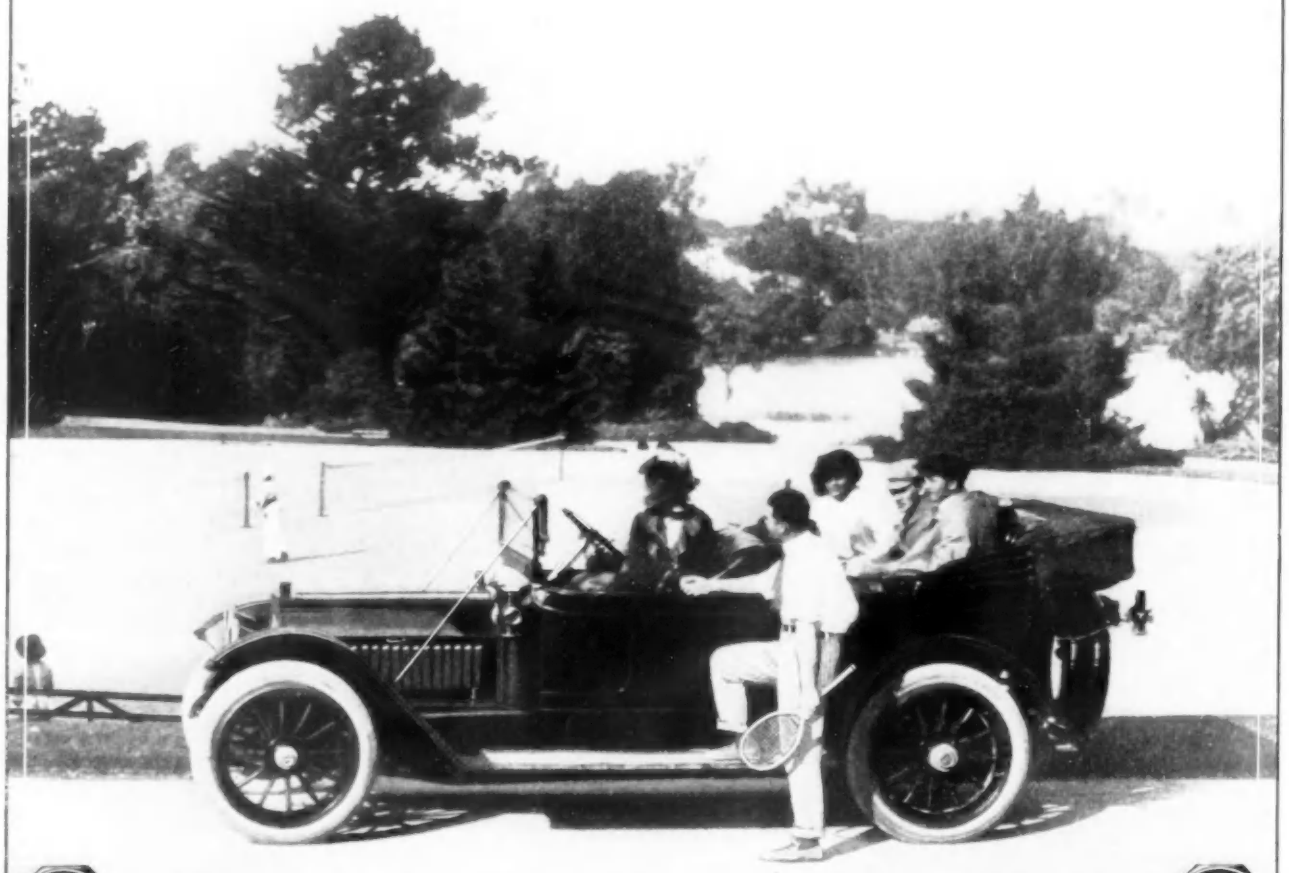

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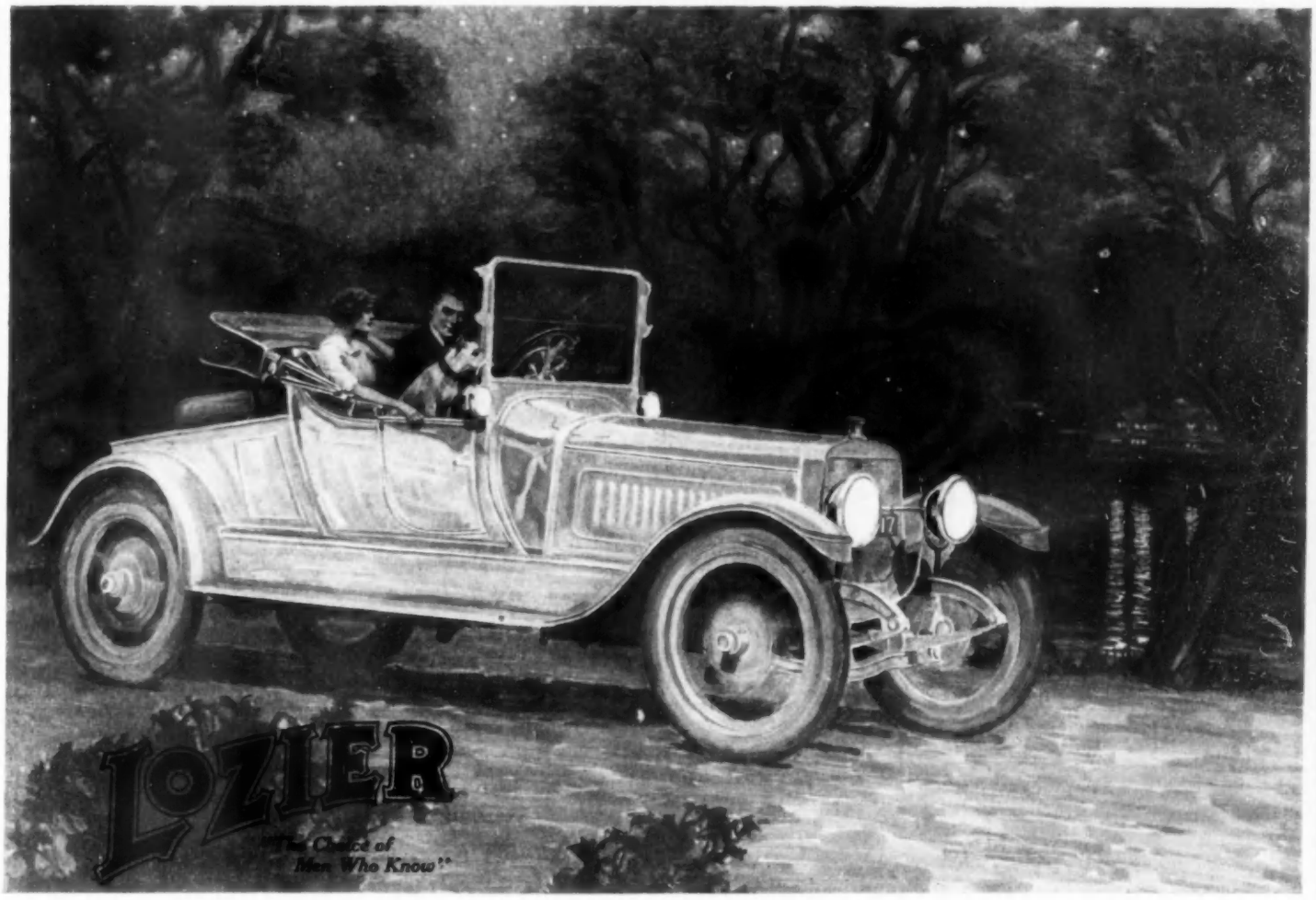


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